



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

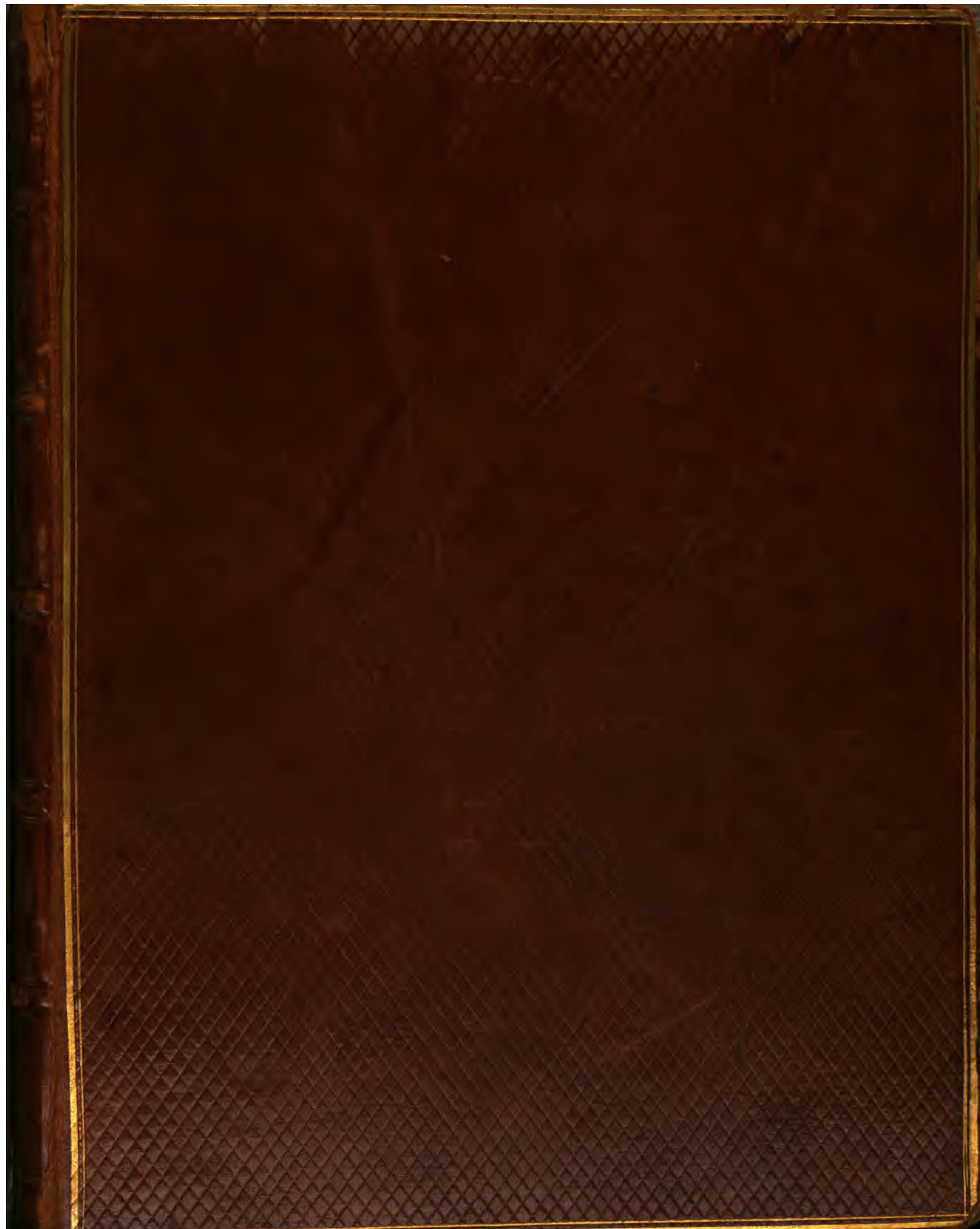
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

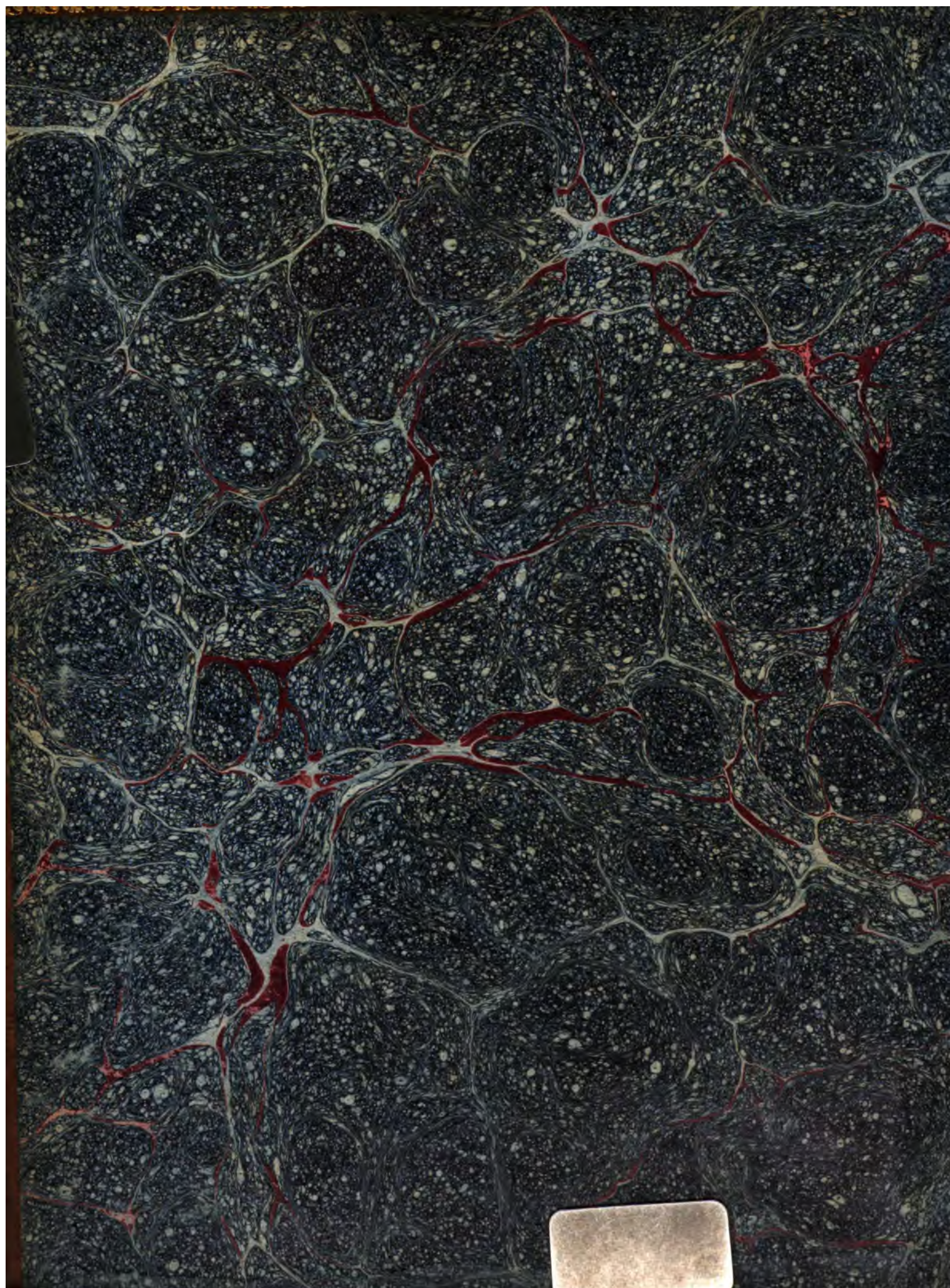
We also ask that you:

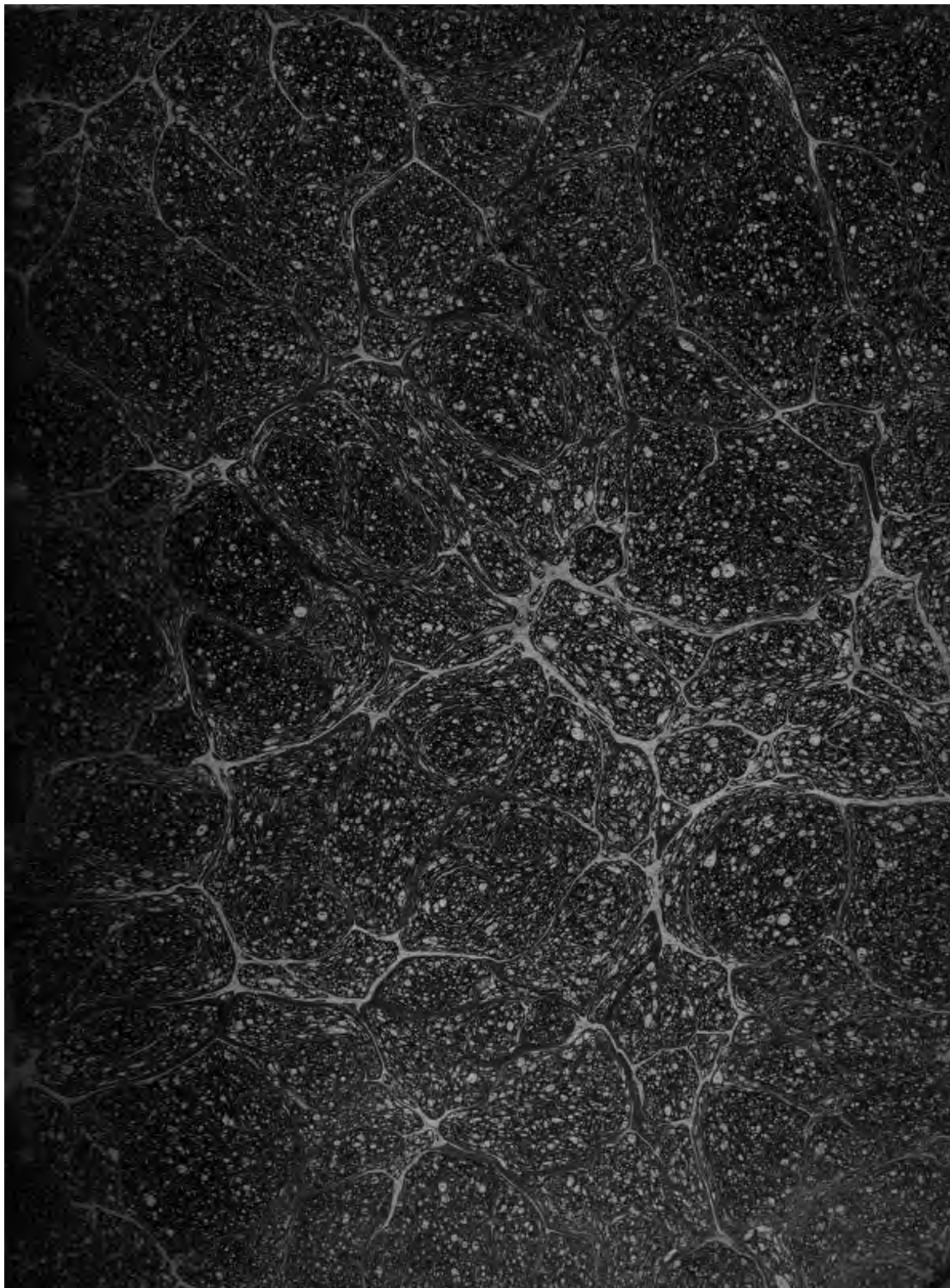
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

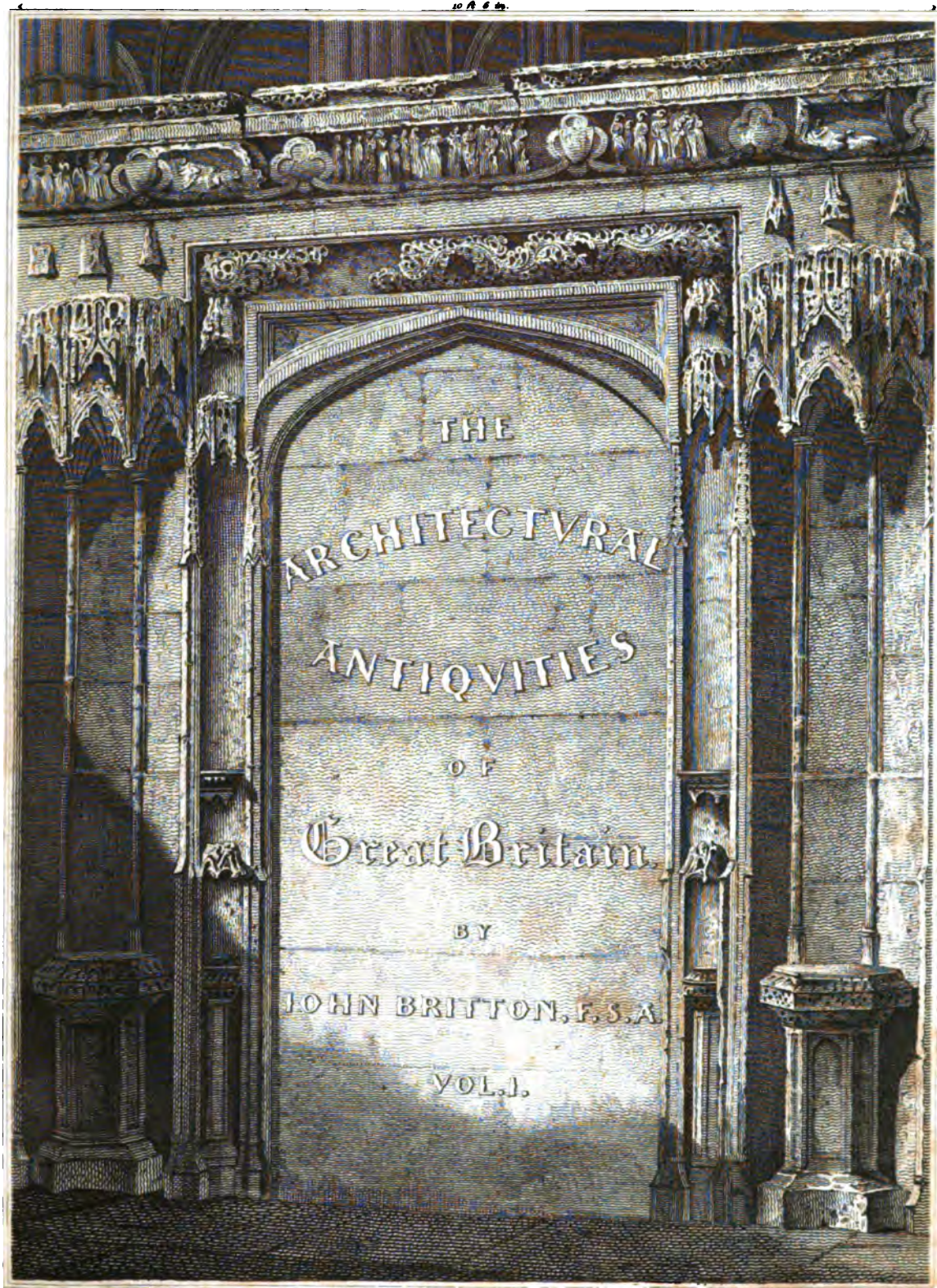
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>







Arch. Bodh.
D. 143.



Engraved by John Smith from a Drawing by P. Colford for the Architectural Antiquities of Great Britain

PART OF THE SCREEN IN EDWARD THE CONFESSOR'S CHAPEL, WESTMINSTER ABBEY CHURCH.

London: Published April 1, 1847, by Longman, Hurst, Kees and Co., Paternoster Row; J. Taylor, 17, Pall Mall; and J. Britton, Durrant & Co.

THE
Architectural Antiquities
OF
G R E A T B R I T A I N,
REPRESENTED AND ILLUSTRATED
IN A SERIES OF
VIEWS, ELEVATIONS, PLANS, SECTIONS,
AND DETAILS,
OF VARIOUS
Ancient English Edifices :
WITH HISTORICAL AND DESCRIPTIVE ACCOUNTS OF EACH.

BY
JOHN BRITTON, F. S. A.

VOL. I.

London :

PRINTED FOR LONGMAN, HURST, REES, AND ORME, PATERNOSTER-ROW ;—J. TAYLOR,
ARCHITECTURAL LIBRARY, 59, HIGH HOLBORN ;
AND THE AUTHOR.

1807.

WRIGHT, PRINTER, ST. JOHN'S SQUARE,
CLERKENWELL.

TO THE MOST NOBLE
GRANVILLE-LEVESON GOWER,
MARQUIS OF STAFFORD, &c.

MY LORD,

HAVING received your Lordship's approbation of, and directions to write, a *Catalogue Raisonné* of the splendid collection of pictures now arranged in Cleveland House, and knowing that your Lordship has manifested an unprecedented liberality in collecting and exhibiting that valuable assemblage of ancient and modern Art, I am induced respectfully to dedicate this volume to your Lordship.

It is humbly inscribed as a memorial of my own gratitude and high consideration, and from a desire of recording, in this work, a small complimentary tribute to a Nobleman who has publicly evinced much exemplary munificence and refined taste, towards the Arts, Artists, and Literature of this country,

Sanctioned by your Lordship's approbation of my humble literary productions, I shall sedulously study to render them still more deserving of such distinguished and inspiring patronage: for, though I shall ever feel pleased with the approving recommendations of all Persons, yet it will afford me much more permanent delight to know, that wherever I have endeavoured to obtain honourable sanction, I have also exerted every effort to *deserve* and *justify* such commendations as either kindness or liberality may be pleased to confer on my publications.

Influenced by these sentiments, I beg leave, most respectfully, to subscribe myself,

Your Lordship's obliged humble Servant,

JOHN BRITTON.

*Tavistock-Place, London,
March 21, 1807.*

A PREFATORY ADVERTISEMENT.

(*Pro-Tempore.*)

ON completing the FIRST VOLUME of this work, I am induced to take a retrospective view of its progress and execution, and indulge a prospective glance at its future arrangement and termination. In anticipating the latter, I feel buoyed up with hope, and urged onward with an invigorated zeal, which arises from the combined operating causes of individual partiality towards the subject, and the encouragement of very general approbation, *commendatory criticism** and friendly assistance. Having long cherished a strong predilection for architectural antiquities, I find it increase upon investigating every new subject, and am therefrom induced to hope that I shall be enabled, in the sequel of this work, to elucidate some of the many doubtful and obscure circumstances relating to the *origin, styles, dates*, and other *peculiarities* of the interesting ancient English edifices. Though flattered with these hopes, yet I consider myself only as a medium to accomplish them; for without the assistance of scientific artists, and the kind communications of intelligent friends, &c. I cannot hope to effect, individually, all my intentions. Ever ready and willing to acknowledge favours, and desirous of apportioning to each artist, his deserved share of merit and reward, I have made it a rule to specify the names of all persons, and thereby attach to each the credit or discredit that may be found in his productions. Whilst a careful and emulous topographical artist is a truly valuable member of society, the careless and deceptive one ought to be universally reprobated and despised. For as the first administers largely to our rational gratifications, and his productions tend materially to delight and inform our understandings, he at once deserves, and secures our esteem.

To elucidate the principles of ancient architecture, and clearly comprehend its numerous varieties, it is absolutely necessary to collect and compare a number of examples; from the coincidences and variations of which, much useful and pleasing information may be derived. It is the object of this work to provide such a desideratum, and it is the wish of its author to afford satisfaction to the scientific and historical enquirer, by accurate views and details, with literary accounts, of such ancient edifices as are curious, fine, and beautiful.

In the course of three more volumes, I hope to be enabled to complete the present work: and in that compass, I presume, that almost every variety in the ancient architecture of England will be comprehended. Besides several other subjects, which I propose to elucidate

* I cannot reflect on the peculiar good fortune I have experienced from all the critical journals, without feeling grateful for their unanimous and cheering approbation. To merit the good opinion of the *liberal critic* has ever been my actuating principle, and to have obtained this so generally, must at once afford me much consolation and pleasure. To the Editors of the *Annual*, *Antijacobin*, *Critical*, *Eclectic*, and *Monthly Reviews*; also *British Critic*, *European*, and *Monthly Magazines*, I am much obliged, and cheerfully declare my obligations.

elucidate, I have collected materials for, and shall be induced to give prints and descriptions of, the following buildings.

Stewkeley Church, Buckinghamshire.	Croyland-Abbey Church, Lincolnshire.
St. John's Church, Devizes, Wilts.	Collegiate Church at Manchester.
St. Peter's Church, Northampton.	Salisbury Cathedral, with the Chapter House.
Henry the Seventh's Chapel.	Exeter Cathedral.
Church at Bishops' Cannings, Wilts.	Winchester Cathedral.
Do. at Great Bedwin, Do.	Westminster Abbey-Church.

Besides several specimens of ancient domestic, and castellated, architecture.

Any hints, descriptions, or documents, relating to either of these buildings, will be thankfully accepted, and the favour duly acknowledged.

To the many gentlemen, who have already favoured me with assistance and communications, I beg to return my grateful thanks, and record the following names with sentiments of high respect.

SIR H. C. ENGLEFIELD, Bart. F. S. A. &c.	WILLIAM ALEXANDER, Esq. F. S. A.
SIR R. C. HOARE, Bart. F. S. A. &c.	CHARLES CLARKE, Esq. F. S. A.
EDWARD KING, Esq. F. S. A. &c.	J. K. MILLER, Esq.
RICHARD GOUGH, Esq.	HENRY ELLIS, Esq. F. S. A.
W. PORDEN, Esq. <i>Architect.</i>	DR. SAYERS, <i>Norwich.</i>
J. A. REPTON, Esq. F. S. A. &c.	THE REV. J. INGRAM, <i>Saxon Professor.</i>
WILLIAM WILKINS, Esq. <i>Jnr.</i> F. S. A. &c.	MR. B. STRUTT.
MAJOR ANDERSON, F. S. A. &c.	MR. J. L. BOND.
HOLLAND WATSON, Esq.	MR. F. MACKENZIE.
MR. T. SHARPE, <i>Coventry.</i>	MR. W. LOWRY.
BENJAMIN WEST, Esq. P. R. A. &c.	MR. J. C. SMITH.
M. A. SHEE, Esq. R. A. &c.	

Among these gentlemen, I feel particularly obliged to Mr. C. Clarke, for his interesting "*Essays on Crosses and Round Churches*," which are printed towards the end of this volume. Although these are not strictly *architectural*, yet they are truly *antiquarian*, and therefore, I presume will be deemed interesting to many of the readers of this work. In the course of the following volume, I expect to be favoured with many communications, and shall, with permission of the writers, make such of them public as are directly, or collaterally connected with the subject of ancient architecture. To develop the history of which, upon scientific and rational principles, define its various peculiarities, and faithfully represent its individual members, and combinations, I shall zealously prosecute this work, and do not expect any further patronage than its execution shall fully entitle it to.

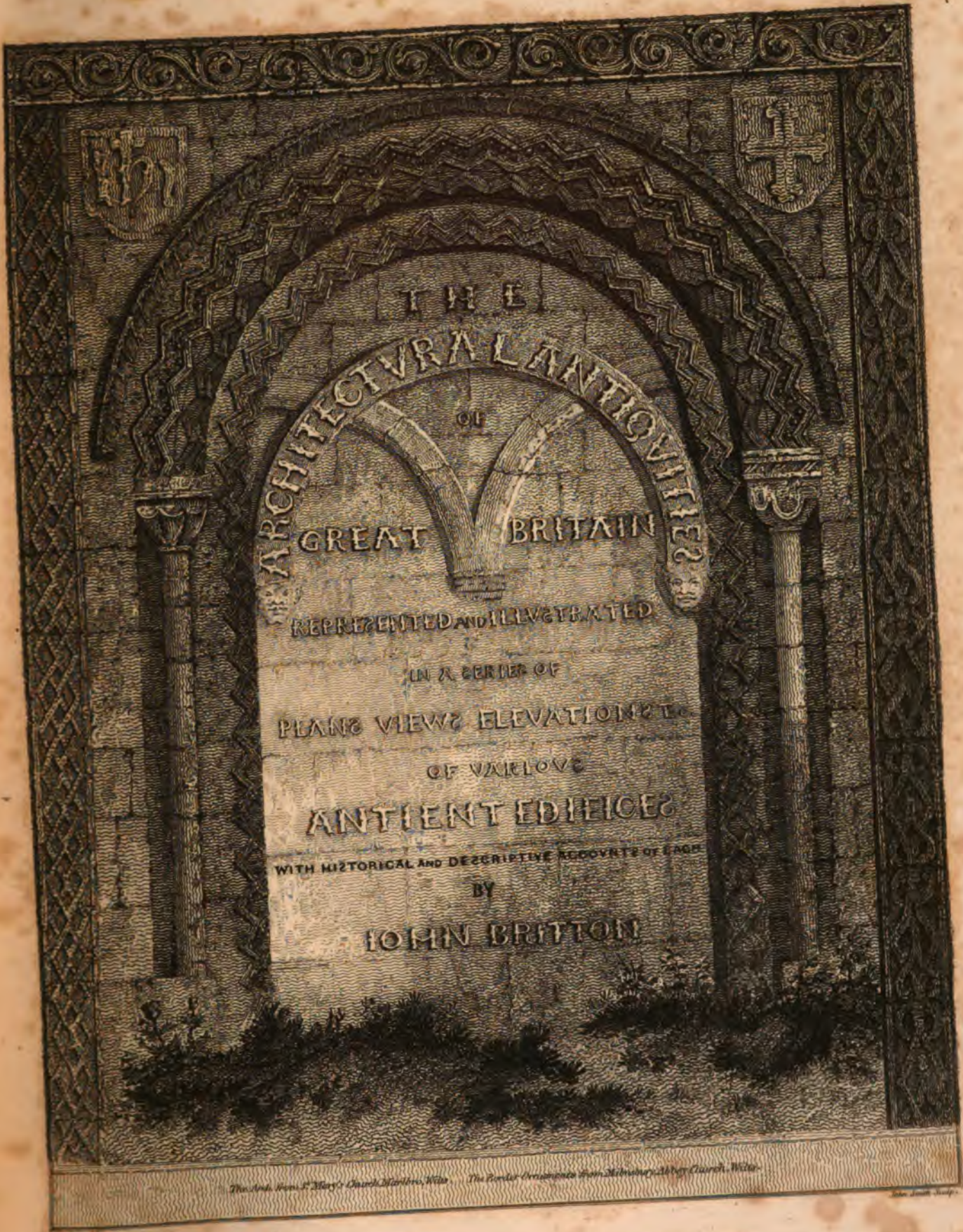
JOHN BRITTON.

*Tavistock Place, Russel-Square,
March 25, 1807.*

SCREEN IN EDWARD THE CONFESSOR'S CHAPEL,
WESTMINSTER ABBEY CHURCH.

THIS elegant specimen of *decorated ancient architecture* serves to divide the high altar of Westminster Abbey Church from the chapel, or oratory of Edward the Confessor. Respecting the period when it was erected and ornamented, I have not been fortunate enough to ascertain any date, or document: but that it cannot be of the age ascribed to it by Mr. Hawkins,* is very evident, from the style of its arches, pedestals, canopies, &c. That gentleman unequivocally states that the Screen, with its sculptured frieze, &c. were made in 1296, and attributes them to *Pietro Cavilini*: but when we compare the highly and *minutely* wrought tracery and tabernacles of this relic, with the beautiful, but less decorated architecture of the Queen's Crosses, we cannot hesitate a moment in referring the former to a much later period. But the precise time, I believe, is not publicly recorded, and we must endeavour to obtain a directing-clue from its style. The whole collectively displays the most florid and elaborate specimen of enriched architectural dressings: as the upper parts of the canopies are crowded with crockets and fynials; and the mouldings of the arches assume the ogee-shape. The soffits of these canopies are also covered with a delicately groined-tracery, and at the centre of each was a pendant, of similar shape, &c. to those hanging beneath the roof of Henry the Seventh's chapel. Hence I am induced to conclude that it was not finished before that king's reign. The whole of this Screen is faced, on its eastern front, with nine large and eight small niches; twelve of which were designed for, and most probably were filled with, statues of saints, kings, &c. whilst the five others cover a *stone seat*, which extends from door to door. In the *Title Print* to this Volume is represented a portion of this Screen, in which is a door-way, with three niches on each side, and part of the sculptured frieze. The latter is divided into fourteen compartments, by thirteen tre-foil pannels, on each of which was formerly a *shield*. These compartments contain fourteen groups of figures, which are supposed, by Mr. Hawkins, to represent as many remarkable events in the life of Edward the Confessor, to whom this chapel was dedicated by Henry III. The Screen is fourteen feet high, by thirty-six feet in length. As I purpose giving further details of it hereafter, I shall then enter more minutely into its history, and architectural peculiarities.

* In Carter's "Ancient Sculpture," &c. this gentleman has written a *long* dissertation on this subject.



THE
ARCHITECTURAL ANTIQVITIES
OF
GREAT BRITAIN
REPRESENTED AND ILLUSTRATED
IN A SERIES OF
PLANS VIEWS ELEVATIONS &c.
OF VARIOUS
ANTIENT EDIFICES
WITH HISTORICAL AND DESCRIPTIVE ACCOUNTS OF EACH
BY
JOHN BRITTON

The Arch. from S. Mary's Church, Marlboro, Wilt. The Border Ornament from Melbury Abbey Church, Wilt.

London, Published July 27th 1820, by Longman, Hurst, Roe & Co. Stationers, No. 1, Taylor, High Holborn, and J. Britton, Strand Place.

THE
Architectural Antiquities
 OF
G R E A T B R I T A I N,
 REPRESENTED AND ILLUSTRATED
 IN A SERIES OF
 PLANS, ELEVATIONS, VIEWS, &c.
 OF VARIOUS
Ancient Edifices,
 WITH HISTORICAL AND DESCRIPTIVE ACCOUNTS OF EACH.

BY
JOHN BRITTON

FIRST HALF VOLUME.

CONTAINING
THIRTY NINE ENGRAVINGS,

WITH
 ILLUSTRATIVE PARTICULARS OF
 Door-Way to St. Mary's Church, Marlbro' Wilts, &c. Title.
 St. Botolph's Priory Church, Colchester, . . . Essex, Three Prints.
 Dunstaple Do. Bedfordshire, Three.
 St. Nicholas Church, &c. . . Abingdon, . . . Berks. One.
 Layer-Marney Hall, Essex, One.
 King's College Chapel, . . . Cambridge, Seven.
 The Round Church at Do. Three.
 Do. Northampton, Three.
 Do. at the Temple, London, Two.
 Crosses—at Hereford, Cheddar, Leighton-Buzzard, Geddington, North-
 ampton, Waltham, Chichester, Winchester, Stourhead, Malmesbury, Glas-
 tonbury, Coventry, Gloucester, &c. } Fifteen.

Malmesbury Abbey Church
 London :

PUBLISHED BY LONGMAN, HURST, REES, AND ORME, PATERNOSTER-ROW ; J. TAYLOR,
 ARCHITECTURAL LIBRARY, 59, HIGH HOLBORN ; AND THE AUTHOR,
 TAVISTOCK PLACE, RUSSEL SQUARE.

1806.

**WRIGHT, Printer,
St. John's Square, Corktown.**

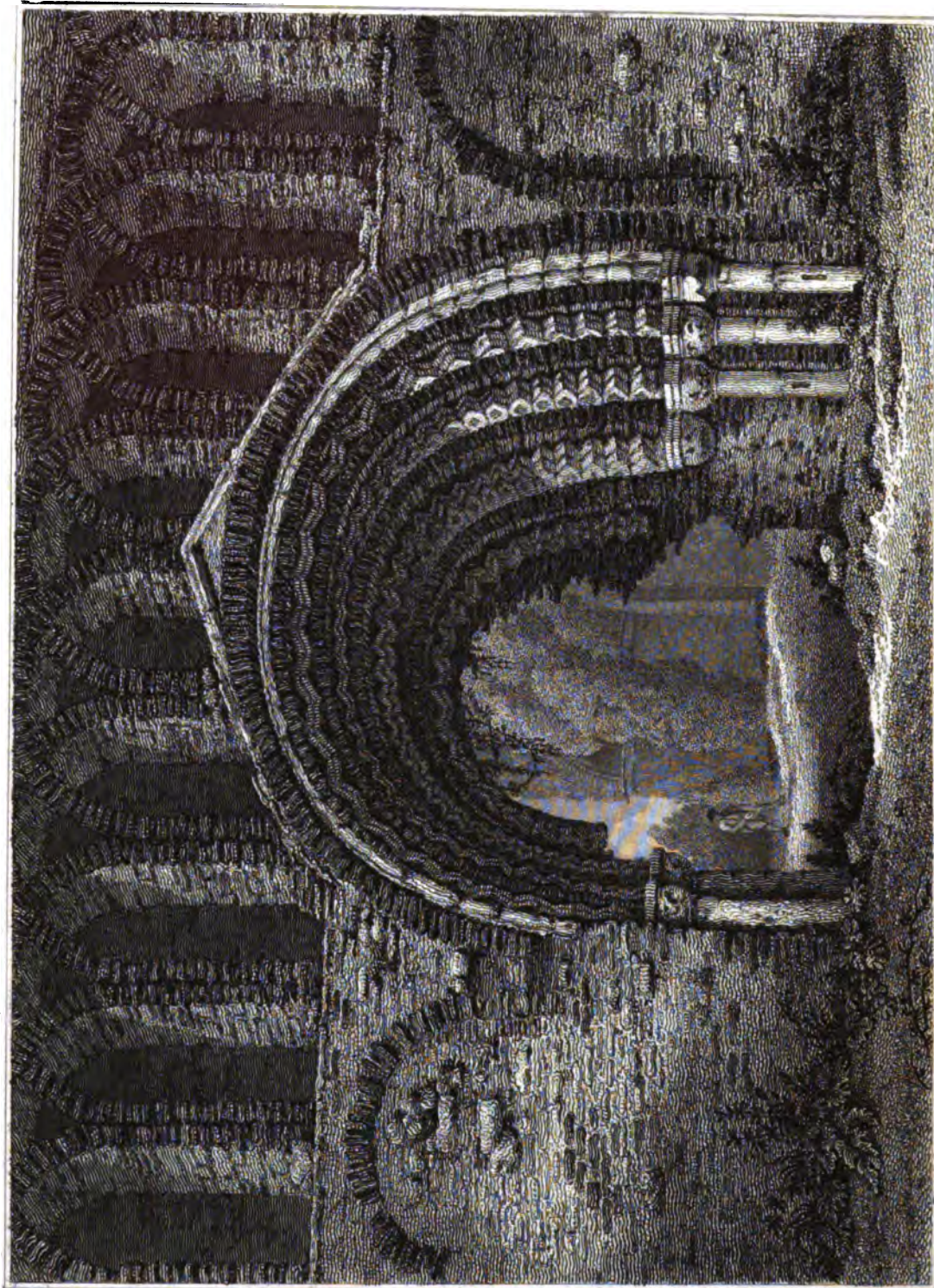
TO
SIR HENRY CHARLES ENGLEFIELD, BART.
F. R. S. F. A. S. &c.
WHO HAS EVINCED,
BOTH IN HIS WRITINGS AND BY HIS PATRONAGE,
A DECIDED PARTIALITY FOR,
AND
INTIMATE KNOWLEDGE OF,
ANCIENT ENGLISH ARCHITECTURE,
THIS DIVISION OF THE
Architectural Antiquities
OF
G R E A T B R I T A I N

IS RESPECTFULLY INSCRIBED,

BY HIS OBLIGED, AND OBEDIENT SERVANT,

JOHN BRITTON.

July 1, 1806.



Pl. 1.

TO SHARON TURNER Esq. F.R.S. whose History of the Anglo-Saxons is a valuable accession to English historical Literature, this View of part of

ST. BOTOLPH'S PRIORY CHURCH

at Ely, Cambridgeshire. is respectfully inscribed by his sincere Friend J. Britton.

The Priory Church of St. Botolph.

AT

COLCHESTER, ESSEX.

THE present Town of COLCHESTER occupies a site, which, according to the best authorities, was the principal Station of the Trinobantes, but being subjugated by the Romans, under Claudius, was converted by him into a Military Colony; soon after which, London was considered the chief trading Colony in Britain. This Emperor, having invaded* the Island, A. D. 44. and his Generals, by conquering the opposing natives, having cleared the way from the sea-shore to Camalodunum, he took possession of this strong-hold, and established in it the second, ninth, and fourteenth Legions, whom he flattered with the honorary appellation of "Conquerors of Britain." To commemorate, and give extensive notoriety to this conquest, a Coin was struck, and inscribed, on the reverse, COL. CAMALODON. AVG.† with two oxen, &c. A *Temple* and altar were also erected in his name; and a *Theatre*, with other public works, were progressively raised, to suit the convenience, customs, and luxuries of the Roman people.

The revolutions of ages, and the desolating power of war, have nearly annihilated

* In this expedition, Elephants were first introduced into Britain. Various teeth of large animals, and bones of an extraordinary size have been found at different times at Harwich, and at Stanway, in this county. See Morant's History of Essex, I. p. 500. and Gough's Additions to Camden's Britannia, II. p. 59.

† See Camden's Britannia, and Morant's History of Colchester, for engraved representations of various coins, &c. found here. From an examination of the latter work, and a personal survey of Colchester and Malden, there can be no hesitation in decidedly fixing the Camalodunum of the Romans at the former place. Dion Cassius expressly mentions it as the residence of the British King Cunobeline. Various gold, silver, and brass coins have been found here inscribed CVNO. and CVNON. on one side, and CAM. or CAMV. on the other. Speed's History of Great-Britain, chap. VI.

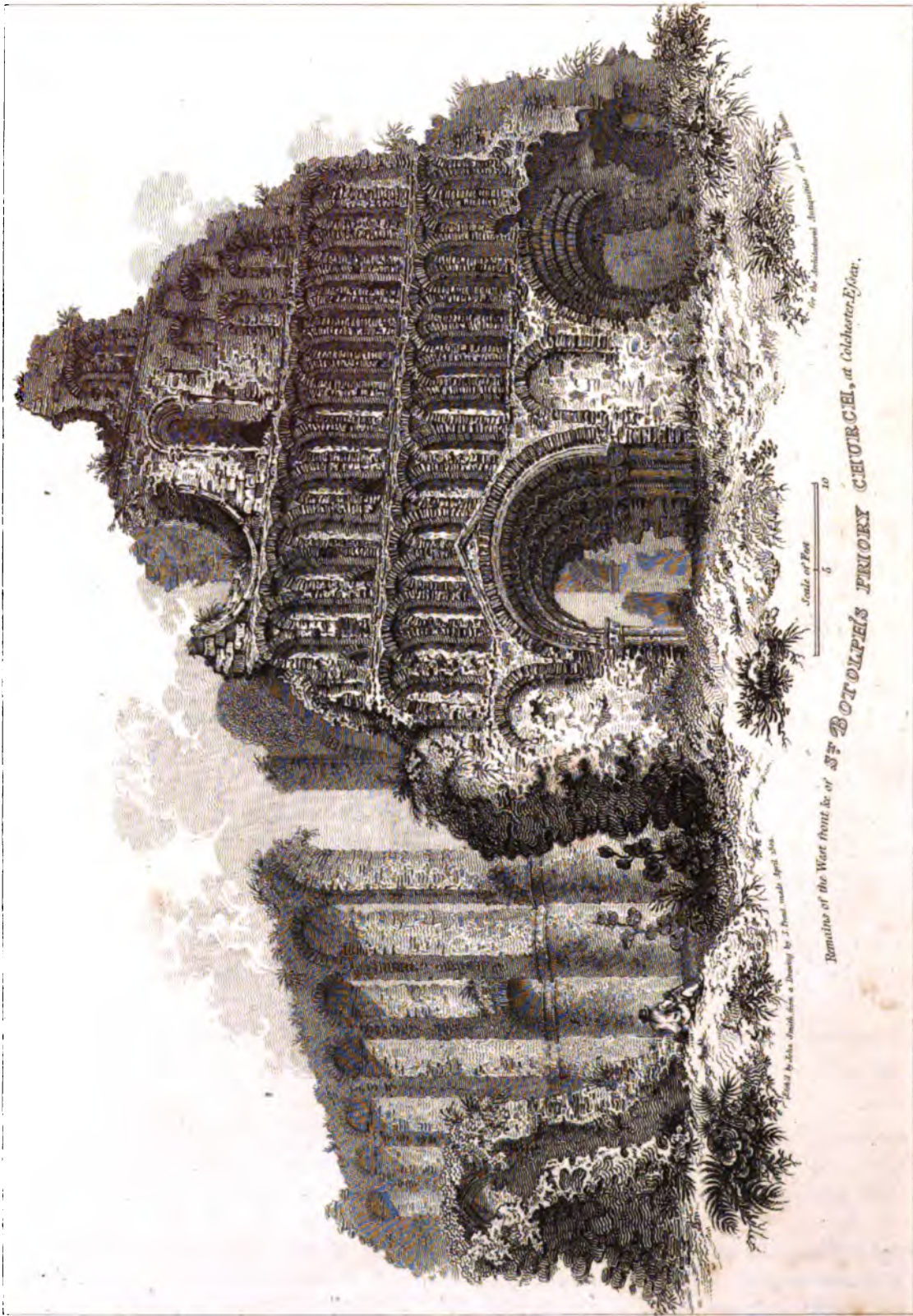
ARCHITECTURAL ANTIQUITIES.

annihilated all these and numerous subsequent buildings; yet the quantity of coins, urns, pavements, and other vestiges that are frequently found, is a satisfactory evidence of the Romans having a settled residence here. Nor can we doubt, but that their buildings corresponded with these pavements, and with the general state of the arts at that period. The Anglo-Saxons, afterwards possessing the same place, would consequently occupy, or imitate such buildings, and more especially those that were appropriated to the purposes of religion. "History informs us," (observes Mr. Carter, in his work on Ancient Architecture,) "that the Roman temples were overthrown in this country, by the converts to Christianity, who raised on their ruins Christian Churches, of which tradition has handed down to us many instances, particularly in the Abbey Churches of Westminster and Bath." This of St. Botolph, it is probable, was similarly founded; as in 1738, several Roman urns, with a lamp, some pieces of melted metal, and two coins of Domitian, were discovered just within St. Botolph's-Gate.

After the departure of the Romans, and particularly under the Saxon, Danish, and early Norman Dynasties, this town was distressed by repeated sieges, and frequently dilapidated by contending armies. Its fortifications, and monastic buildings, must inevitably have suffered in these conflicts. Among the ancient religious edifices,* which were erected at Colchester, the PRIORY CHURCH OF ST. BOTOLPH presents the most considerable remains. This singular and curious structure becomes eminently interesting to the Architectural Antiquary, from its style of building, the materials employed, and the period of its erection. Composed almost entirely of *Roman bricks*, or *wall-tiles*, with arches, columns, and piers, nearly resembling some Roman edifices†, and being very dissimilar to any other ancient structure in this country, we are anxious to ascertain the time and mode of its construction, and also to examine and compare its collective and component parts. By the accompanying Views and Plan, the reader, who has not seen the present remains, may, it is hoped, instantly understand their characteristic peculiarities. Of its ground plan and size,

* Of *St. John's Abbey*, which was a large building founded in this town about 1096, and richly endowed, only the entrance gate-way, and some fragments of walls remain. Besides these, here was a convent of Crouched Friars, and another of Grey Friars; also *St. Mary Magdalen's Hospital*.

† The shape and proportion of the arches in the western front, as also the disposition of the bricks, very nearly resemble those in the Jewry Wall, at Leicester, which is acknowledged to be Roman. See Carter's *Ancient Arch.* pl. VI. The materials of this are Roman tiles, bricks, and stones.



Remains of the West front &c of ST BOTOLPH'S PRIORY CHURCH, at Colchester, Essex.

ST. BOTOLPH'S PRIORY CHURCH.

size, when perfect, I cannot meet with any drawing or description. Whether it had transepts, eastward of the present ruins, like most cathedrals and abbey churches, or terminated at that end, semicircularly, like the early Saxon churches, and the Roman basilicæ, I am therefore unable to determine. According to the best historical testimony, it was founded by Eynulph, or Ernulph,* a monk, in the beginning of Henry the First's reign,† circ. ann. 1103, as a bull from Pope Pascal the Second,‡ is addressed, in 1116, to Ernulph and his brethren, investing them with peculiar powers and privileges, and constituting them the first canons regular of the order of St. Augustine in England. About this period, it was fashionable to erect large and grand churches, which was encouraged and promoted by Henry the First, who thus craftily ingratiated himself into the esteem of the clergy.§ Gundulph, Bishop of Rochester, had introduced so much novelty and beauty into ecclesiastical building, that it acquired the appellation of "Gundulph's Architecture." Yet his buildings at Rochester, &c. display a manifest difference to this of St. Botolph; whence we are induced to conclude that it claims a more early origin, and is an imitation of some anterior structure. Deprived of authentic document, we must content ourselves at present with reasonings deduced from analogy, and not hastily draw conclusions until fully warranted by the evidence of facts.

Whatever may be the *precise* era of the present building, I am induced to refer its erection previous to the reign of Henry the First; the buildings of his time, and even those before, displaying a more advanced style of architecture; as may be seen in the ancient chapel of the Tower of London, in Rochester Castle, Cathedral, &c. erected by Bishop Gundulph, and in parts of Durham Cathedral, built by Wm. de St. Carilepho about 1093. The column, mouldings of arches, and general ornaments of all these structures, exhibit more skilful

* Ernulph was a native of France, and soon after the death of Bishop Gundulph, in 1107, was promoted to the abbacy of Peterborough. He became a proficient in "the Saxon style of building, and various specimens of his taste are to be seen at Rochester, Canterbury, and Peterborough," &c. Wilkins' Essay in the *Archæologia*, XII. 157.

† Before the death of Maurice, Bishop of London, and the foundation of Trinity Priory, London, both in the year 1107, as appears from the *Monasti. Angli.* II. 44, 46. See the Preface, p. xviii. of Tanner's *Notitia*.

‡ *Monasticon Anglicanum*. II. 45.

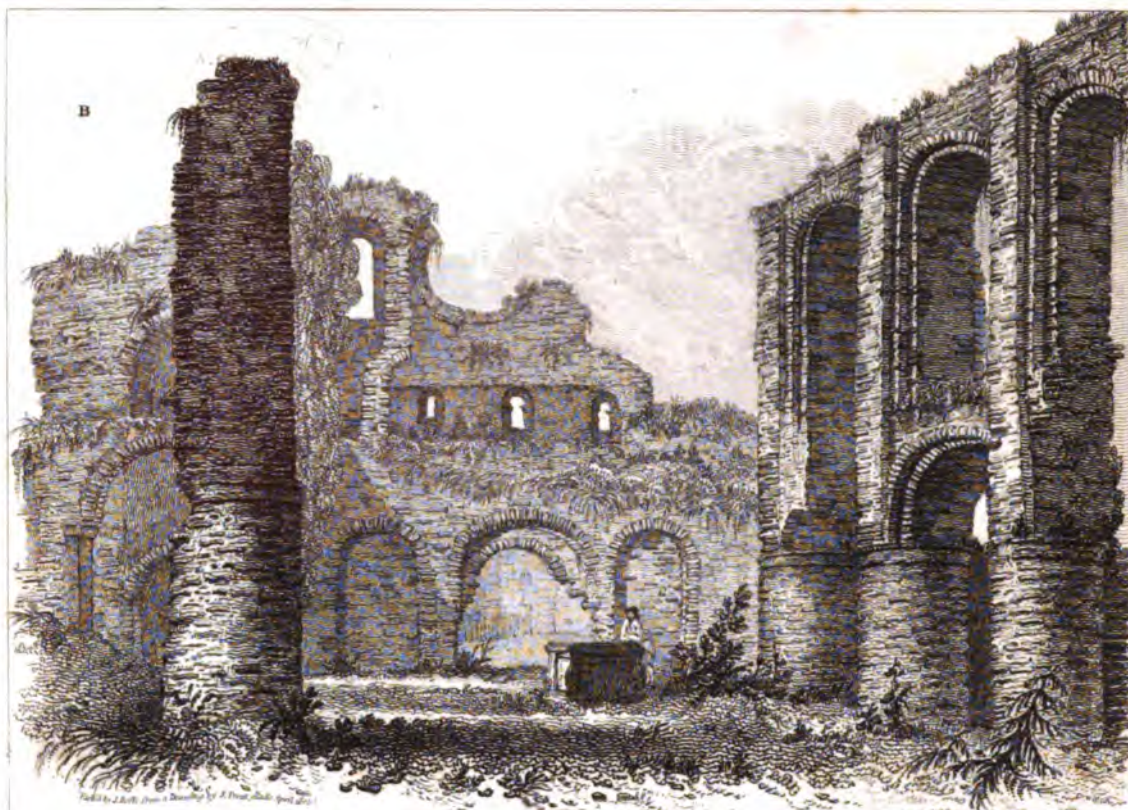
§ This monarch, besides confirming the privileges already granted to the Monks of St. Botolph, augmented their revenues upon this singular condition:—That they should furnish him and his heirs, whenever either made war against the Welsh, "with one horse of five shillings price, a sack, and a spur, for forty days."

ARCHITECTURAL ANTIQUITIES.

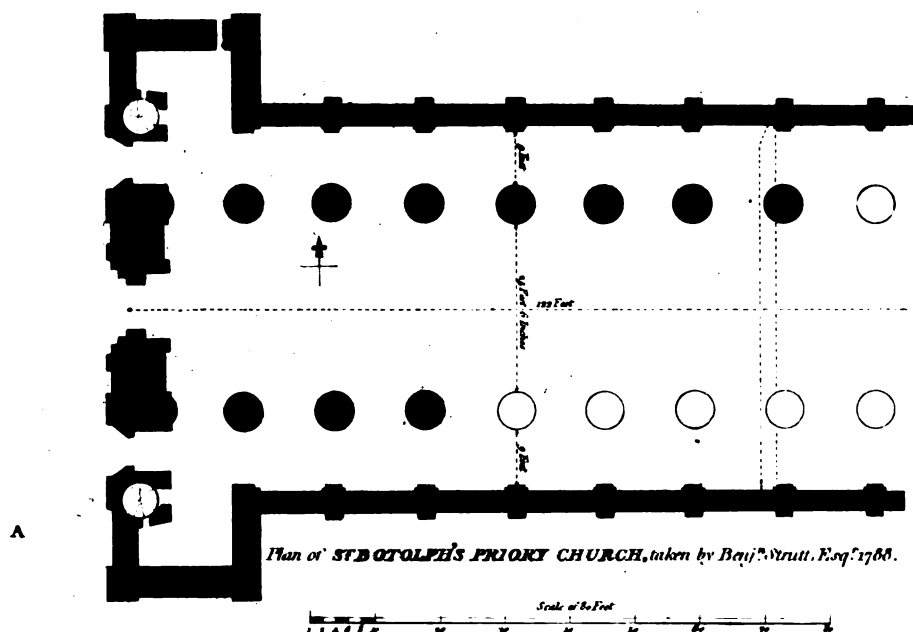
skilful finishing. Mr. Carter observes, that St. Botolph's Church was "erected about the end of the eleventh century; and, like the Abbey Church at St. Albans, was built out of the ruins of some neighbouring Roman edifice, with the same kind of materials, and much in *the same style*, with this difference, that the column here is the principal feature."*

In examining and describing the Remains of this structure, we remark that simplicity and solidity seem to have been the governing principles of the architect. The walls are thick, firm, and strong; externally supported or strengthened with a kind of pilaster buttress, and in the western front where the greatest height was required, and weight given, its strength was increased by numerous arches constructed in the wall, like some in the Pantheon, and in other buildings, at Rome. The tiers of intersecting arches, however, could not have been intended merely for utility, but must have been appropriated and considered as ornamental. This is more particularly apparent in the grand central entrance door-way, which had five three-quarter columns on each side, supporting sculptured capitals, and springing from these were five semicircular mouldings of stone, four of which were cut into the projecting zig zag shape, and the fifth, or outer, was a sort of plain torus moulding. Two other door-ways, with arched mouldings, *wholly of brick*, opened into the aisles; and between these and the central one are two blank arches. Above this tier, appear three others; the two lower of which are ornamented with a series of intersecting arches springing from square piers. Each pier is composed of a double row of Roman bricks, which, uniting at the point of intersection, forms the true *pointed arch*. Some learned writers contend that the intersecting arch is not to be found in any Roman, or pure Saxon building. Though not fully prepared to refute this opinion, I think it not irrelevant to notice the following circumstance. In the Gentleman's Magazine for 1801, p. 1161, is a description by R. Uvedale, accompanied by an engraving, of a Roman tessellated pavement, which was discovered at Louth, in Lincolnshire. It is composed of circular compartments, one of which is ornamented with a *series of columns and intersecting arches*, resembling those on the fronts and walls of many buildings. That the intersecting arches gave origin to the pointed style, has been presumed by different Antiquaries. Indeed there is much probability and rationality in the conjecture. Among the instances where they both occur in the same building, combining with the semicircular arch, and in parts that were erected at the same period, we may notice the two towers of Southwell Minster, Nottinghamshire,

* Ancient Architecture of England, part I. p. 17.



Interior of the Ruins of **ST BOTOLPH'S PRIORY CHURCH**, at Colchester, Essex.



Plan of **ST BOTOLPH'S PRIORY CHURCH**, taken by Benjⁿ. Strutt, Esq: 1768.

THE PRIORY CHURCH AT DUNSTAPLE.

tinghamshire,* and the old western front of Hereford Cathedral†. From these examples, we may safely conclude that each, and all of these varieties, were in fashion at the same period.

Above the intersecting arches, will be seen (Plate II.) a circular window, which served to admit light into the upper part of the nave. At each side of this, was a window of a different shape and character to any other in the building. One of these is represented in Plate II. and has semicircular dressed mouldings, with three quarter columns, having regular capitals and bases. South of this, in the same tier, are parts of five blank arches, singularly disposed, and over them there appears to have been another series of intersecting arches. The whole of this front was plastered with mortar or stucco, after the Roman manner. In the foundation of the north tower, the mortar is made of pounded brick and lime, such as the Romans used, and such as is found in the internal parts of the town-wall. (Plate III. A.) represents the Plan of the present remains, by which it appears that there was a tower at the N. W. and another at the S. W. angles of the front. These are traditionally said to have been battered down, with the other dilapidated parts of the building, during the civil wars in 1648, when Colchester suffered very materially in its public buildings and private property.

View of the interior ruins (Plate III. B.) taken from the S. E. end. This shews the size of the circular piers or columns which supported the roof, and divided the nave from the aisles. About three feet of the building is buried beneath the present surface, in consequence of which we cannot easily ascertain the character of the bases of the large columns, or of those at the principal entrance. Each column measures nine feet high above the ground, and is six feet in diameter. A kind of capital is formed by two rows of projecting bricks. The whole surface of these, and the remaining superficies of the interior, were covered with plaster or stucco.

With a few miscellaneous observations, &c. I shall close my account of this structure. The bricks employed in this building, and of which it is almost wholly composed, are certainly of Roman manufacture, and the whole surface, externally and internally, was cased with very firm plaster or stucco. The shape and construction of the arches coincide with various ancient examples,

* See Dickinson's *Antiquities*, &c. of Southwell, 4to. 1801.

† Duncomb's *History of Herefordshire*. Vol. I. 4to. 1805.

ARCHITECTURAL ANTIQUITIES.

ples, among which we may refer to some used in Dioclesian's Bath, the Temple of Minerva Medici, and Adrian's Villa.

Concerning the antiquity of *brick* buildings in England, much has been written by Dr. Lyttleton, *Archæologia*, Vol. I. and by Mr. Essex, in Vol. IV. of the same work. The former asserts that "Brick was not made for many centuries" after the Romans left this country, and that "the *oldest* brick buildings in England (posterior to the Roman government) reached not higher than the fourteenth century." Here we see the extreme hazard of venturing general assertions; for the present structure is a decided evidence of the fallacy of the latter opinion. Mr. Gough observes, in his *Additions to Camden's Britannia*, Vol. II. p. 58, that St. Botolph's Priory Church "is a singular instance of Saxon, *entirely of Roman brick*, if not the *oldest piece of entire brick work* in England."

The Priory Church was parochial as well as conventual, and at present is annexed to a church-yard. Interments have also been made in the nave since the accumulation of rubbish, as some flat and other stones are remaining there. The area of the building is now cultivated as a garden.

The picturesque character of the present ruins, will be readily acknowledged by every artist upon a mere inspection of plates II. and III.; but this character is considerably heightened in the building, which is richly tinted by the different tiles and mortar, and the various lichens, weeds, &c. that besprinkle its surface.

The Bull of Pope Paschal II. dated August 1116, invests Ernulph, his brethren, and successors, with liberty to distribute their members at discretion, to govern all others by their own rules, and enjoy full authority over all other Augustine Canons in England. It likewise exempts them from all secular and ecclesiastical jurisdiction. Besides the possessions bestowed by the founder, by Henry the First, and by Hugh Fitz-Stephen, the Revenues were additionally augmented by various subsequent donations, and at the period of the dissolution, their annual amount was estimated at 134l. 13s. 4d. The site and possessions of the Priory were granted by Henry VIII. to Lord Chancellor Audley, who was presented by that monarch, with other church property, at Walden, &c. in this county.

The Priory Church

AT

DUNSTAPLE, BEDFORDSHIRE.

“THE West Front of Dunstaple Priory Church, carries on its face the whole system of our ancient architecture from the pure Saxon, its intermediate changes, the introduction of the pointed mode, the conflict between them for preference, the entire emancipation of the latter, to a full and beauteous display, its decline also in perfection, and near extinction, even so low as the sixteenth century. So complete a school of information, brought into one point on the present subject, is really extraordinary, and cannot otherwise be accounted for than by inferring such an object had formation, at every particular epoch of architectural change, as the work underwent some material repair or alteration.”*

To elucidate the history of this singular building, and explain its architectural characteristics, it will be necessary first to examine the principal historical data, and then see how far they tend to illustrate and develope the various styles which are concentrated in this complex and interesting structure. In perusing the annals of religious houses we have constant cause to regret the omission of satisfactory documents relating to the descriptions of original buildings, or the material alterations made at different periods. Wanting these important lights, we are compelled to wander in a pathless maze, and grope about in perplexing darkness. If a glimmering ray occasionally breaks in upon the aching sight, we are cheered in the pursuit, and hope stimulates fatigued curiosity. Thus, in the “Chronicle of Dunstaple,”† we find only a *few* obscure memoranda relating

* Carter: Gentleman's Magazine, May 1805, p. 428.

† This work was published by Hearne, in 2 vols. 8vo. 1733, entitled, “Chronicon sive Annales prioratus de Dunstaple, una cum excerptis e chartulario ejusdem prioratus.” “This ancient Chronicle,” observes Mr. Gough, “was written in great part by Richard de Morins, Prior here, who died 1252. Wanley gives an account of him in the Harleian Catalogue.”

ARCHITECTURAL ANTIQUITIES.

relating to the *building* of this church, though the entries are copious concerning the customs,* litigations, and disputes between the monks and the townsmen.

By this authority it appears, that Henry I. founded Dunstaple, with Reading and Cirencester Priories, previous to 1135; and as Robert, Bishop of Hereford, who was installed 1131, is one of the witnesses to the foundation charter of this at Dunstaple, it is presumed to have taken place after that event.

In 1204,† the king gave and confirmed to the Priory, “his *houses* and gardens at Dunstaple.” The year 1213 is memorable for a fire which “burnt the town of Dunstaple, by accident,” and in the same year, “on St. *Lukes* day, the church was *dedicated* by Hugh, second Bishop of Lincoln,” in the presence of many nobles, abbots, priors, and a large assemblage of people. Days of pardon, &c. were granted, and the reliques of many Saints were deposited in the great altar. In June 1221, the roof of the Presbytery, which had been repaired the autumn before, fell; and in the December following, two towers in front of the church fell down; one falling upon the Aulam Prioris, or Prior’s Hall, and the other on the roof of the church. That part of the church was repaired from the body to the Cross, and the *north-west* door, by the parishioners in 1273.

In 1277, “Martin Michael,” says the Chronicler, “made our largest bells, and his son, after his death, made a third.”

The parish built two *pinnacles* on the north front of the Church in 1289, and repaired the ruinous stone roof of the porch. In “the 12th kal of December, 1290,” writes the Chronicler, “died Queen Eleanor. Her corpse passed by here, and rested with us one night, and two precious cloths, or Baudekyns,‡ were given to us, and above 120lb. of wax. When it passed through Dunstaple, the bier stopped in the middle of the market place, till the chancellor

* An instance which occurs in the Chronicle Anno. Dom. 1248, will serve to characterise one feature in the customs of the times. “On St. Simon and Jude’s day, died Simon de Edelesbure, and was buried in our church before the Cross; of whose goods were procured for the high altar a silver chalice, missal, vestment, a lamp with one light to burn for ever at two masses, sc. a wax light from the Purification to All-Saints, and two candles from All-Saints to the Purification; a mass de *Domina* to be sung there for ever, and pittance to the whole Convent every Monday, when it was not a festival, and on his anniversary five quarters in bread, and 1000 herrings to the poor.” Chronicle of Dunstaple, translation p. 82.

† Monasti: Angli: II. 132. Hearnes’s Chartulary, p. 693. Tanner’s Notitia: Bedfordsh: VI.

‡ This word usually means cloth of gold, or tissue, upon which figures in silk, &c. are embroidered. In 1285, Anthony Beck, or Beek, Bishop of Durham, gave two Baudekyn’s with the History of our Lord’s Nativity, to his Cathedral. It nearly answers to our present word Brocade.



*To HENRY ELLIS, Esq. whose writings & researches tend to develop & explain the Antiquities of England &c. this View of
PART of the WESTERN FRONT of
IDONSTAPLE PRIOREY GEORGE, Hildesheim
is inscribed as a testimony of Friendship by
J. BRISTON.*

London: Published, by W. Bayle, at Legation Square, near the Theatre Royal, Pall Mall, and J. Bland.

THE PRIORY CHURCH AT DUNSTAPLE.

chancellor and nobility marked out a proper spot; where, afterwards, at the King's charge, a *lofty cross* was erected; the Prior assisting and sprinkling it with holy water."

In the year 1123, at Christmas, the King (Henry I.) was at Dunstaple, where he received an embassy from the Earl of Anjou, and from thence went to Woodstock, with his bishops and all his family.* The same monarch built a royal palace at Dunstaple, which was called Kingsbury. This edifice "stood near the church."†

In 1273, 1280, and at other times, grand tournaments were held here—"On St. Lawrence's eve 1247, the King (Henry III.) came to Dunstaple with the Queen and Edward, and his daughter Margaret. We gave the King a gilt cup, and another to the Queen, and to Edward a gold buckle, and another to Margaret; all valued at twenty Marks. The King and Queen offered eight cloths of silk, and the King gave us 100 shillings of silver for a thurible,‡ and a § pix."||

Though the preceding documents furnish no decided historical or descriptive account of the building, or of its architecture, yet they give some hints which may be useful in illustrating the subject. The church was originally constructed in the form of a cross, with a tower in the centre, supported by four lofty semicircular arches; of which only one remains. This is now walled up, and forms the eastern termination to the present parish church. The interior is divided into a nave and side aisles, by six large massive piers, each of which is surrounded by eight three-quarter columns. These have square-headed capitals, and the arches that spring from them have mouldings, corresponding with the columns, with a facing band of zigzag. On each side of the nave, over the large arches, is a range of small windows, ornamented with mullions and tracery. At the sill of these is a band of billeted moulding, continued at intervals along the sides of the nave. The windows, and archivolt mouldings nearest to the transept are more ornamented than any of the others; and the arches are semicircular, with a *pointed* arch beneath. But the most curious feature of this structure, and the part more immediately entitled to our attention is the WESTERN FRONT, which

* Saxon Chronicle, 224.—Madox's History of the Exchequer, vol. 1, p. 12.

† Stow, p. 136.—Dugdale's Monasticon, vol. 11, p. 132.

‡ Thuribulum, or censer, was a vessel wherein incense was burnt.

§ Or pyx, the box wherein the host was kept.

|| Gough's Translation of Dunstaple Chronicle.—Bib. Top. Bedfordshire, p. 86.

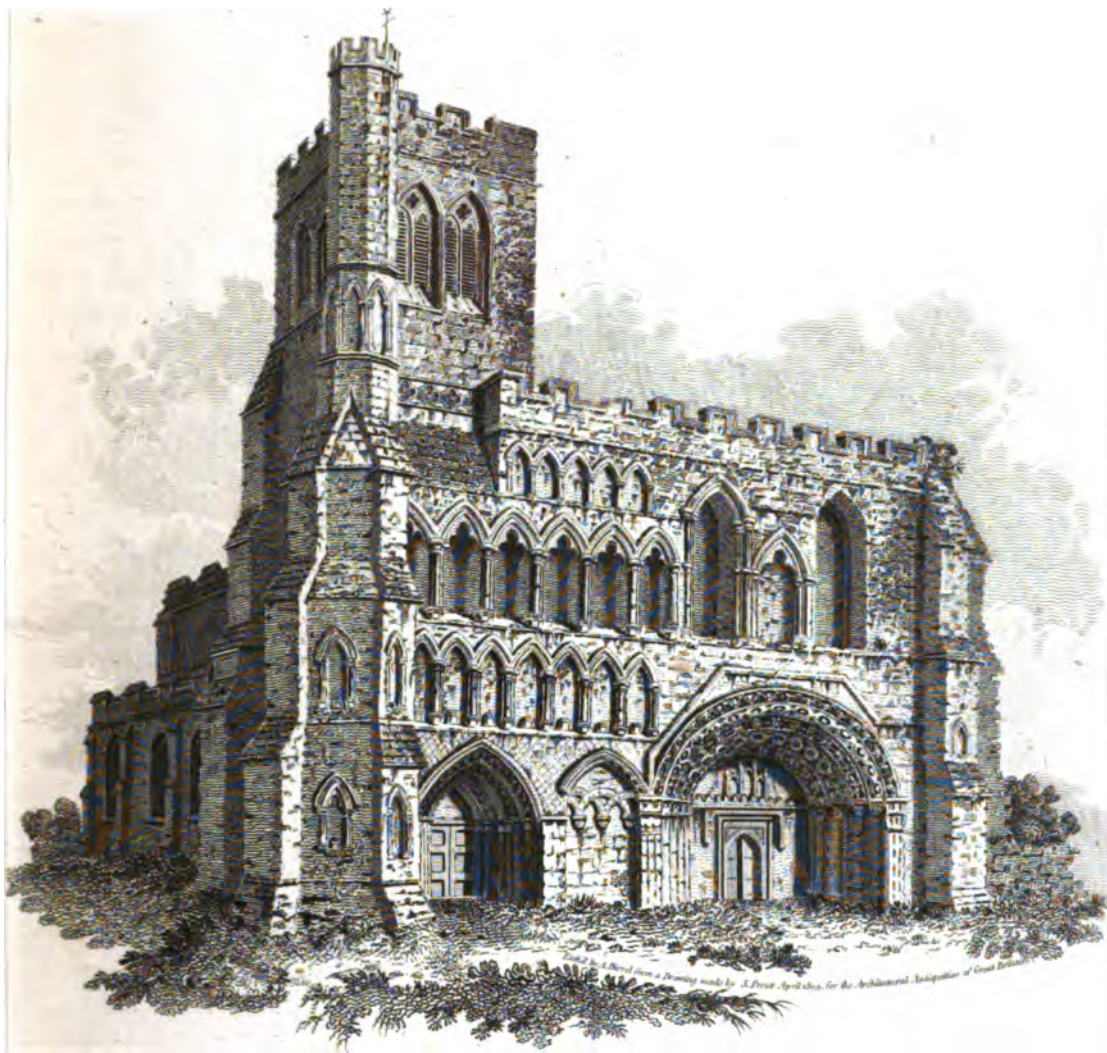
ARCHITECTURAL ANTIQUITIES.

which may be considered one of those architectural paradoxes, bequeathed by our ancestors to puzzle modern antiquaries.

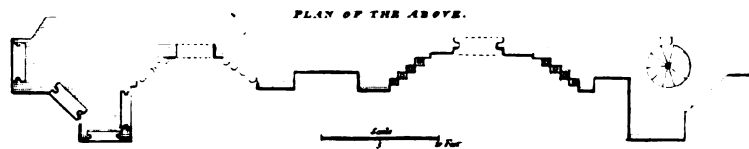
The character of the arches, columns, mouldings, &c. are delineated in the three annexed prints. PLATE I. represents the lower part of the building, in which the grand "*Saxon* arch, originally a door-way into the church, first merits attention, both for its antiquity and enrichments."—This is acknowledged to be of the style of Henry the First's time. It had four pillars on each side, with Saxon capitals, which supported five semicircular sculptured mouldings. The outermost was zigzag, the second had angels and foliage, in alternate ovals, (Plate III. B); the third was similarly divided, with some sculptured figures and foliage entwined in a waving tendril (Plate III. D); the fourth was also ornamented with basso relievos, &c. among which were some of the signs of the zodiac;* and the fifth, or inner moulding was cut in high alto-relievo, with flowers, &c. Most of these ornaments have been much dilapidated, and some are entirely destroyed. The capitals are all dissimilar, and some are charged with curious basso relievo figures (See Plate III. C, E, F, G). An archivolt moulding from this door diverges (Plate III. A) into half of a pointed arch, below which are intersecting arches and mutilated columns "of the same taste. The other half of the arch is entirely in the pointed style, as is the adjoining door-way with its proper dressings, although some *Saxon* ornaments are introduced into the architraves. The partial inlaying of the surrounding ground, with small flowered compartments,† like the opposing features on each side of the above-mentioned pointed arch, is certainly very unaccountable. The columns, arches, pedestals, for statues, mouldings, and ornaments composing the decorations of the buttresses, recesses, and gallery are of the earliest workmanship of the pointed style, as are the ornaments at the base of the belfry tower; which tower, in its design, (with the battlements on the body of the church,) and the variegated masonry thereon, indicate the order of architecture peculiar to the 16th century: the door-way within the grand *Saxon* arch is confessedly so, while the three niches above it shew an anterior date. Yet more, the centre of the arch of this door-way is rounded off, and worked in as a key-stone; which

* Sculptured representations of the signs of the zodiack are to be found, among other examples, in the door-way to St. Margaret's Church, at York; and to the western great door at Malmesbury Abbey Church, in Wiltshire.

† As a similar kind of ornament appears on the exterior of Waltham Cross, the workmanship of Edward the First's reign, we are entitled to conclude that both are of the same age; besides, in the Chronicle already quoted, it appears that this door was repaired in 1273.



*The WESTERN FRONT of
THE PRIORY CHURCH, DUNSTAPLE.
Bedfordshire.*



London, Published June 1845, by Longman, Hurst, Ross & Orme, Printers near St. Taylor, High Holborn, and J. Bohn.

PL. II.



Engraved by W. Woodcut from a Drawing by J. P. for the Architectural Antiquities of Great Britain.

PL. III.

Parts, & Ornaments, of the Western Front of
THE PRIORY CHURCH, DUNSTABLE,
 Bedfordshire.

London: Published June 22. 1855, by Longman, Hurst, Ross & Co. Paternoster Row, J. Taylor, High Holborn, and J. Britton.

THE PRIORY CHURCH. AT DUNSTAPLE.

which object was unknown before the introduction of Roman architecture a second time into this kingdom, as, prior to that period, all our *pointed arches* were jointed in the centre. Hence, by this diminutive key-stone, as well as the majestic *Saxon* arch, we beheld in this front (coming down from the latter attraction) an architectural table of time, for more than six centuries.*

IN PLATE II. the whole of this front is represented, with its plan, shewing the projection of the buttresses, &c.

PLATE III. is the sculptured capitals and ornaments belonging to the great door-way already referred to. The combination of arches, &c. represented at top, A, may be considered, I believe, perfectly unique; and are interesting documents of the formation and progress of the pointed style. "The interlaced arches," says Mr. Gough, "exactly resemble those within the crypt of the south transept at St. Albans, resting on capitals charged with grotesque figures."

Dunstaple Priory was the residence of the commissioners appointed to obtain the divorce of Henry VIII. and Catherine of Arragon: the latter then resided at Amptill, in this neighbourhood. The following extract from the Chronicle already quoted, will serve to illustrate the manners of the times, and at the same time characterise the sentiments of the people.

In 1229 the townsmen were so provoked at the proceedings of the Prior, &c. who wanted to levy a tax on them, "that, out of resentment to the church, they withdrew the tithes and offerings, and would pay but a penny at a funeral, or churching, forsook the church, abused and threatened the monks, and slandered them all over the kingdom; they fixed up a paper in the church, forbidding any townsmen from grinding at the Prior's Mill, scattering the priors corn that was carried in the accustomed roads, and pounded the horses in his keeping, which the provosts, neighbouring chaplains, and the dean himself could scarce get released. They bribed the stewards of the neighbouring nobility to hinder the monks from coming on their estates. The Prior complaining of these things to the king's chancellor and chief justice, who passed through Dunstaple in the heat of the dispute, they began to threaten the town; but their malice broke out again as soon as they were gone, and the sheriff's bailiff going to distrain for tallage, both men and women rose upon him, and though, at the Prior's request, the Bishop of Lincoln caused the offenders to be excommunicated in the neighbouring towns and deaneries, all would not do; the townsmen declared they would sooner go to the devil than submit to be taxed, and had even treated with William Cantilupe for forty acres in his field near the town to build booths on, and quit

* Carter's Ancient Architecture, 1, p. 35.

ARCHITECTURAL ANTIQUITIES.

quit the town. At last the difference was adjusted by John, Archdeacon of Bedford, the Prior renouncing his right to all tallage (except the misericordia of 4d. and fines in case of violence) for 60l. sterling, paid him by the town, and every future difference to be referred to the Court of King's Bench."*

From the foregoing statements, it appears that Dunstaple was formerly a place of some importance; being dignified with the palace of a monarch, and a monastery of considerable magnitude; yet the vicissitudes of time have deprived it of these honours; and of its architectural adornments the mutilated remnant of the Priory Church is the only vestige. This, however, is singularly interesting, from combining such various specimens of the progressive styles of Architecture. The Town of Dunstaple is seated in a district of country called the Chiltern Hills, at the intersection of two Roman roads, named the Watling Street, and Icknield-Way. About two miles south-west of the town are some entrenchments, which at present are known by the names of *Maiden Bower*,† and *Tottenhoe Castle*. From the circumstances of distance, intersection of roads, and these encampments, some antiquaries have fixed the Magiovinium of Richard of Cirencester at this place.‡ As this station is not mentioned in the Itinerary of Antoninus, and as so few Roman vestiges have been found here, I should consider it to have been merely a temporary post, or *Castra Æstiva*, and not a permanent station. A great quantity of copper coins of Antoninus and Constantine, with many small ornaments of bridles and armour, were found by some labourers in the year 1770, when digging for gravel, on a down in this neighbourhood. Henry the First issued a proclamation offering great temptations to those of his subjects who would settle at Dunstaple; among these, any person was allowed an acre of land for twelve pence per annum, with the same privileges as were possessed by the citizens of London.

* Dunstaple Chronicle, Translation, p. 70.

† This consists of a vallum nearly circular, thrown up on a level plain, and incloses about nine acres of land. Tottenhoe Castle is a castrametation of a different kind, and upon a larger scale. It is encompassed by two fosses, one round, the other square; and connected with it is an encampment which assumes the parallelogramatic shape.

‡ See Horsley's *Britannia Romana*: and Stukeley's *Itinerary*.



Engraved by J.C. Smith, from a Drawing by Mr. Baynes, Sketched by J. Frost, Esq., for the Architectural Repository of Great Britain.

To BENJAMIN WEST Esq: F.R.S. whose numerous and valuable Historical Paintings, have eminently contributed to dignify the Fine Arts of England; this View of
THE TOWER GATEWAY of
LAYER MARNEY HOUSE.
Essex.
is inscribed with sentiments of sincere esteem by
J. Britton.

London: Published June 15. 1801. by Longman, Hurst, Roe, & Co. in Strand; for J. Taylor, High Holborn, and J. Denton.

Laver Marney House,

ESSEX.

OF the DOMESTIC ARCHITECTURE which was peculiar to the Anglo-Romans, Anglo-Saxons, and Anglo-Normans, there are no specimens remaining; and its characteristics are only imperfectly noticed in the pages of the Historian, and the Antiquary. Unfortunately for us, these notices are so extremely vague, that they serve rather as *hints* to the fancy, than as satisfactory evidences to the judgment. Hence the diversity of opinions that prevail on this subject, and hence the imperious necessity of obtaining and perpetuating correct delineations with faithful accounts of the most ancient structures. For it must be evident that authentic information relating to the comparative state of the useful arts at different periods, constitutes an important object in the history of a kingdom, and serves materially to characterize the manners, customs, and habits of a people.

The dissolution of monasteries by Henry the Eighth, occasioned an extraordinary change in the features of the times; and the state of Domestic Architecture has to date a new epoch from that event. Many religious houses were then converted into mansions; and some of the newly-erected seats were built in imitation of the monastic dwellings. "LAYER MARNEY HALL," observes Morant*, "was a grand and capacious house, wherein many persons could be conveniently lodged. The building was square, enclosing a court, with a grand entrance towards the south." This estate continued the property of the Marney family, from the time of Henry the Second,† until the 35th of Henry the Eighth, when, with other lands in Essex, it was obtained in exchange by Sir

* History of Essex, 2 Vols. fo.

† Henry III. in the 48th year of his reign, grants to Wm. de Marney leave to impark his wood of *Lire*, within the precincts of the forest of Essex. And the same time he had *liberty granted him* to hunt within the forest of Essex. Salmon's History of Essex, fo. p. 447.

ARCHITECTURAL ANTIQUITIES.

Sir Bryan Tuke.* The present mansion appears to have been built by Sir Henry Marney, "who was Captain of the Guard to Henry VIII. made Knight of the Garter, Lord Privy-Seal, 14 Henry VIII. and in the same year was created Lord Marney."† Towards the latter end of Henry the Seventh's, and the beginning of Henry the Eighth's reigns, the mansions began to lose their real castellated character, though still retaining many of its peculiarities: small windows, thick walls, base courts, turrets, and a sort of embattled parapet still continued.‡ Layer Marney Hall appears of this description: chequered compartments of flint, and diagonal lines of dark glazed bricks were frequently introduced into the fronts of buildings about this period. With a large court in the centre, measuring 104 feet 6 inches by 76 feet 4 inches, surrounded by lofty buildings, and entered by a handsome tower-gateway, this mansion must have been spacious in its interior, and have displayed much grandeur and dignity externally. The two projecting octagon towers, about 73 feet high, are each divided into eight stories or floors, lighted by small pointed arch windows. Two floors, occupied by two rooms, fill up the space between the towers: these have large square windows, with mullions, which partake of the character of the Ionic pilaster. The decorations on the summit, with those of the windows, cornices, &c. are made of a species of white brick, which was cast in moulds, in large and thick masses. All the fire places are made of soft fire stone, the door-posts and lintels of the stables, &c. are of purbeck marble, and the whole of the walls are of brick. These are not peculiar either in size or substance, but the mode of building is eminently substantial. Exclusive of the great defalcations in this structure, many absurd and destructive alterations have progressively been made by successive proprietors. Abandoned to neglect and decay, it was, till within these few years, fast-hastening to total ruin, when its present owner, N. C. Corsellis, Esq. checked its mutilating progress by some praiseworthy repairs, and judicious restorations.

* Private Acts, 35th Hen. VIII. ch. 9.

† Salmon's History, &c. p. 448.

‡ Henry the Seventh *granted a licence*, or permission, to *fortify* the manor-house at NEW HALL, Essex, with *walls* and *towers*; and GOSFIELD HALL, which was built in his reign, in a manner to evade the law, has a large quadrangular court in the centre, and was equally strong and well secured as many baronial castles. *Beauties of England and Wales*. Vol. V. p. 265, 361.



To JOHN NICHOLAS Esq. F.R.S. Edinburgh, whose literary works have eminently promoted the cause of British Topography, and Antiquity.
 THIS VIEW OF
ST NICHOLAS CHURCH AND THE ABBEY GATEWAY,
 is dedicated with sentiments of warm esteem to
 at Edinburgh: Printed by J. Ballantyne, in the Strand, 1794.

St. Nicholas Church, and the Abbey Gateway,

AT

ABINGDON, BERKSHIRE.

THE present town of Abingdon appears to have obtained its name and original consequence from an Abbey which was founded here, about 675,* by Heane, nephew to Cissa, who was Viceroy of the West Saxons. The miseries occasioned by the Danish incursions, in the reign of Alfred, compelled the monks to forsake this place; but, in 955, it was again reinstated and restored "by the care of Ethelwold its abbot, who was afterwards Bishop of Winchester, and the bounty of K. Edred and K. Edgar."† The cunning policy of Dunstan, about this time, impelled him to promote the Benedictine institutions; and, being the confidential friend and counsellor of Edred,‡ he exerted his most powerful influence on this monarch. For magnitude of buildings and extent of property, the Abbey of Abingdon exceeded all others in this part of the kingdom: the neighbouring churches were subordinate to it, and the surrounding country was subservient to, and dependant on, its mandates. The Abbey Church is described by Leland§ as a large and elegant structure, occupying a spacious area, and generally resembling the magnificent Cathedral Church at Wells, in Somersetshire. It had two towers at the western front, and another at the intersection of the transepts. Previous to the dissolution, all the interments, both of the town and its neighbourhood, were performed within the pale of the Abbey: even the parish churches of St. Helen and St. Nicholas here, were prohibited this privilege. Many illustrious persons were interred within its walls; among whom we find the following names: Cissa, the joint founder; Geoffry of Monmouth, the British historian; Sydemann, Bishop of Crediton; Robert D'Oily; and the relics of Edward the Martyr. The fame of this abbey having attracted a large concourse of people round its sacred walls, Abbot Nicholas, "for the ease of the

* Willis's History of Mitred Abbies, vol I. p. 1, &c.

† Tanner's Notitia. Berkshire.

‡ Turner's History of the Anglo-Saxons, vol. iii. p. 149, &c. where the reader will find an interesting account of Dunstan.

§ Collectanea, vol. vi. p. 181, &c.

ARCHITECTURAL ANTIQUITIES.

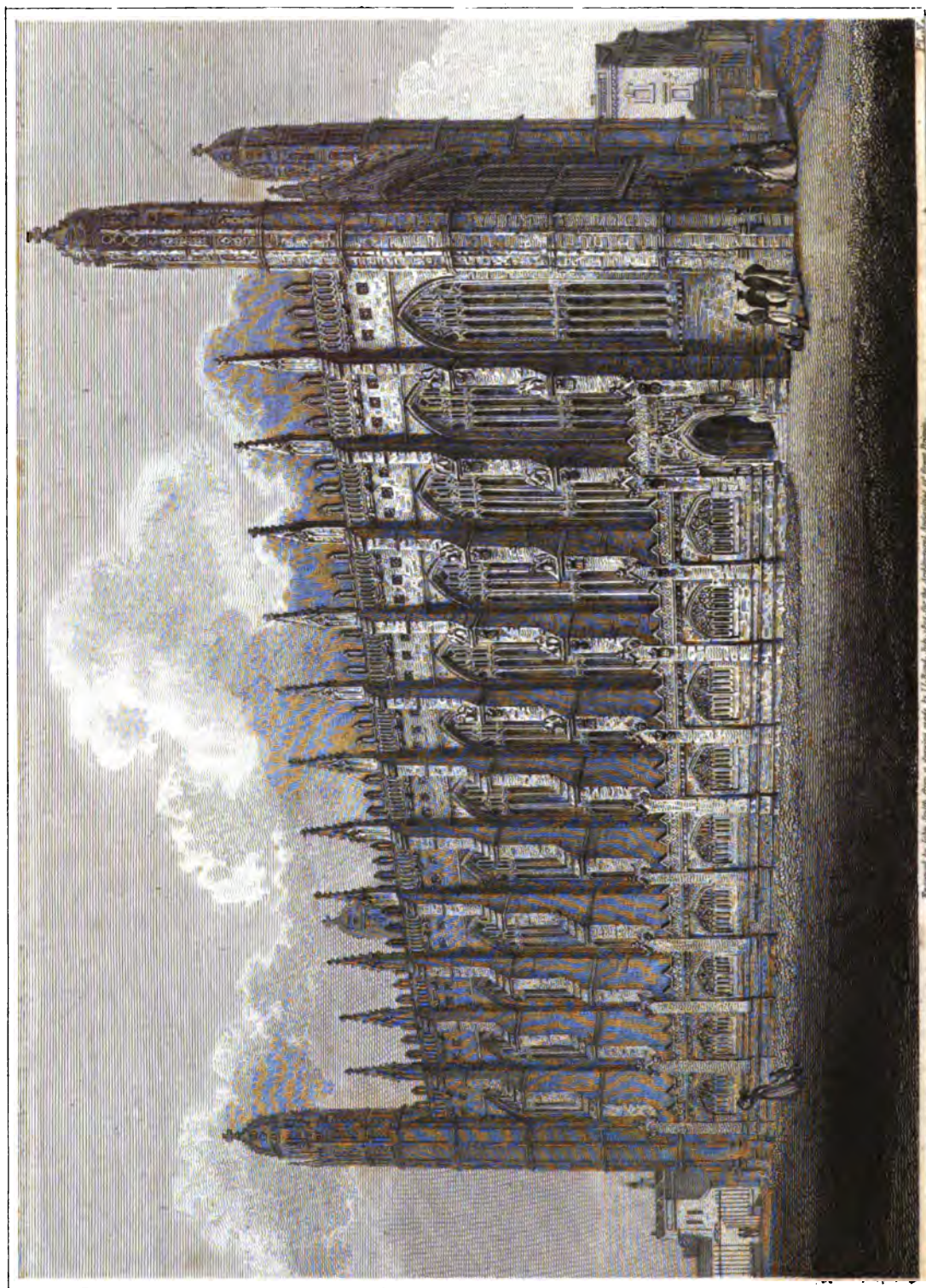
the town,"* built a new church without the gate, at the west end of the abbey, and dedicated it to St. Nicholas. This is the structure represented in the annexed print: and, as that Abbot died in 1307, we must infer, that the church was erected previous to that period. The building here represented, at its south west angle, displays the styles of architecture of different periods; whence it is presumed to have been altered at different times. An inscription within the church states, that it was "repaired and *beautified*, by Mrs. Susanah Davis, in 1628." Many of these *beautifying* reparations, in this and various other churches, are highly disgusting to the eye of taste, and must provoke the censure of all judicious antiquaries. Among the uglinesses, misnomered "*beautifying*," in the present building, may be instanced the painted roof, which, though intended to represent clouds, appear more like the daubings of a blue bag. This building consists only of one aisle, with a chancel at the east end. The roof of the latter is of beam-work, which rests on heads of very ancient sculpture, instead of corbels. Behind the altar is a vestry, in which lies a bass-relief of three compartments. The centre represents our Saviour on the cross, with the Virgin Mary, and St. John holding a book; and on each side is an angel. One of the side compartments represents St. Nicholas as a bishop, with a cross: and in the other compartment is the representation of a warrior in mail armour. The western entrance is through a semicircular arched door, which has several mouldings, one of which has the zig-zag ornament; on each side of this are two obtusely-shaped pointed arches.

The ABBEY GATEWAY diverges at right angles from the east end of the church, "and is now," observes Hearne, in 1724, "and hath been, for many years, the common jail." It is entered through a large arched gateway, and a lateral postern arch. Over the former is a canopied niche, with a statue; and in the spandrils are the royal arms of England, and the arms of the Abbey.† The rooms over the gateway are supported by groined arches, springing from sculptured corbels; these represent figures of angels, an owl, and a pelican. Connected with the gate is the guildhall; and a free-school, which, by an inscription, appears to have been founded by John Boyse in 1565. Exclusive of the gateway, only a few fragments of the abbey walls remain; and these are incorporated in the buildings of a mill near the river.

North of the Abbey is a place still retaining the name of the *Vineyard*. It appears, from various documents, that vineyards were attached to many of the English monastic foundations.

* Leland's Itinerary, vol. ii. p. 16.

† Or: a cross flory, inter four martlets sable.



**KING'S COLLEGE CHAPEL,
NORTH WEST VIEW OF**

To M. S. B. *Shree Lakshmi* whose paintings of Rhymes on Art' have vindicated and promoted the polite Arts of England this Plate is inscribed by his sincere Friend
(Cambridge).
J. Britton.

London: Published, 'Ours' is that for LEARNERS. HARRY, BOB & I, AND, PETERMANE BOW, J. BOWMAN & J. TAYLOR. MYSTIC, NORTHERN.

King's College Chapel,

CAMBRIDGE.

THE magnificent structure of King's College Chapel is a work, observes Walpole, "that alone will be sufficient to enoble any age." At the period of its foundation, the ecclesiastical architecture of Great Britain had attained its highest degree of perfection; and the architects* wisely and emulously sought to unite, in one structure, simplicity of design, stability of masonry, and elegance of execution. In the present edifice these great essentials are judiciously combined; and the whole stands a glorious monument, perpetuating the taste of the age, and the pious principles of the founder. It has, from time to time, received the homage of those who are best qualified to appreciate its merits: and, had the design of Henry the Sixth† been fully completed, this college would probably have exceeded in real grandeur and elegance, the proudest structure of this country.

It was observed by Dr. Henry, that there is a certain perfection in art to which human genius may aspire with success, but beyond which, it is the apprehension of many, that improvement degenerates into false taste and fantastic refinement.‡ This axiom is amply exemplified in the history of ancient architecture. The heavy simplicity of the Saxon was supplanted, in the twelfth century, by the lofty magnificence of the *pointed* style: but, three centuries after

* It is the opinion of some of our most eminent antiquaries, that bishops, abbots, and other monkish officers were the principal or only architects, previous to the Dissolution. Most of the cathedrals and collegiate churches were erected after the designs, or under the immediate direction of some dignitary. This we shall have occasion to exemplify in the course of the present work.

† This monarch intended to have built and endowed an *extensive* COLLEGE, correspondent to the chapel; but the calamities of a civil war counteracted his liberal intentions; and an untimely death, in 1471, put an entire stop to his works. The plan is particularly described in his will, and a drawing of it is preserved in the chapel library.

‡ History of Great Britain, vol. iv. p. 588, 4to edition.

Arch: *Antiqs.* Pt. II.

E

after, Magnificence itself was exhausted, and the Chapel of King's College is, perhaps, the only specimen in which the *perfection* and *decline* of what has been absurdly termed the Gothic style may be completely seen. In the eastern part of the structure, we have the most elegant and pure example of the art. Here decoration is sufficient, without profusion; and the greater and smaller members are judiciously proportioned to produce that architectural symmetry which at once pleases the eye and satisfies the mind. The western part of the building, though executed in the same style, is rather too much encumbered with ornament; and the wood-work skreen which separates the chapel into two parts, serves only to show that the good taste which guided the original architect, a century before, had departed in the days of Henry the Eighth. This displays the Italian or Melange style of building, which was principally brought into fashion by Hans Holbein and John of Padua.

Henry the Sixth, who all writers seem to have allowed would have made a better figure in a cloister than a court, was only nine months old at his accession to the throne. In his natural disposition he was weak and ductile, though, at the same time, more deeply tinctured with devotion than was common, even to the general complexion of the times. The kings, his predecessors, who were less pious than himself, had been liberal, even to extravagance, in the erection and endowment of religious houses; and Henry, who, to a piety which was little encumbered with state transactions, added the zeal and generosity peculiar to youth, endeavoured, in the present work, to eclipse their efforts. His first design for building was upon a small scale, yet afterwards he extended it so largely that Henry himself foresaw it could not possibly be finished in his life time. He left instructions, therefore, with a view to its completion, in his will; and detailed a plan which while it reflects the highest credit, at least on the grandeur of his devotional ideas, evinces that, though the architects of those times were unguided by the cold rules of proportion, they still worked upon acknowledged principles: and reconciled solidity and lightness with a better grace than the best artists of what may be termed the classic æra. It is enough to say they understood *effect*, and that in their efforts to attain it, they never weakened the buildings they erected.

Henry's first foundation, in 1441, was for a rector and twelve scholars only; but his second was for a provost and *seventy* scholars, who, owing to the incompleteness of the monarch's designs, were long confined to the few and inconvenient apartments provided for the smaller society. The plan which

Henry



Engraved by J.C. Smith from a drawing made by J. Ford, July 1846, for the Architectural Antiquities of Great Britain.

**WEST FRONT &c OF
KING'S COLLEGE CHAPEL,
Cambridge.**

To HENRY EDWIDGE, Esq. as a testimony of the Author's sincere esteem.

London, Published Sept. 20. 1846, by Longman Hurst Ross & Co., Paternoster Row, J. Taylor, High Holborn, & J. Bohn, Dartmouth Place.

Henry had projected in the second instance was proportionable to the number of people for whose maintenance he had made provision: but a *part* of the *chapel* only, which formed the north side of an intended quadrangle was all that the troubles of his reign allowed him to erect. According to Henry's Will, the chapel itself was to contain, in length, two hundred and eighty-eight feet of "*assize*," without ailes; and all of the width of forty feet. The walls were to be ninety feet in height, embattled, vaulted, and "*chare-roffed*," sufficiently buttressed, and every buttress finished with purfled pinnacles or little spires with flower work. The window at the west end was to have "*nine days*," and the windows in the sides five days: betwixt every buttress in the body of the church, on both sides, were to be "*closets*," or small side chapels, with altars; they were to be in length twenty, and in breadth ten feet, and the pavement of the choir was to be a foot and a half above the pavement of the church.

How far this building was advanced previous to Henry's death is not satisfactorily ascertained, though it is generally admitted that the eastern end was raised some feet above the ground, and a small portion of the north and south walls were built. The rest was left for his successors, though the whole was not entirely finished till after the year 1530.

Mr. Cole, whose manuscript collections for Cambridge are now preserved in the British Museum, gathered the following particulars, which were in part printed by Malden, in his "Account" of this chapel:

For carrying on the buildings of the college, the founder settled, per annum, till the work should be completed, a part of his Duchy of Lancaster, which, for that purpose, he vested in feoffees.

On March 4th, 1446, he granted to the provost and scholars, a stone-quarry in the lordship of Heselwode in Yorkshire; and on the 25th of February 1448, to the provosts and scholars of Kings and Eton jointly, another quarry at Huddlestone in Yorkshire.

In 1461, on the proclamation of Edward the Fourth as King, an entire stop was put to the works; for the Duchy of Lancaster and the whole revenues of the college were seized: a part of them, indeed, were granted again for the maintenance of the provost and his scholars, but nothing from the Duchy for the building.

In this state every thing remained for the greater part of twenty years, till Dr. Field, the warden of Winchester college, was chosen provost. On June 10th,

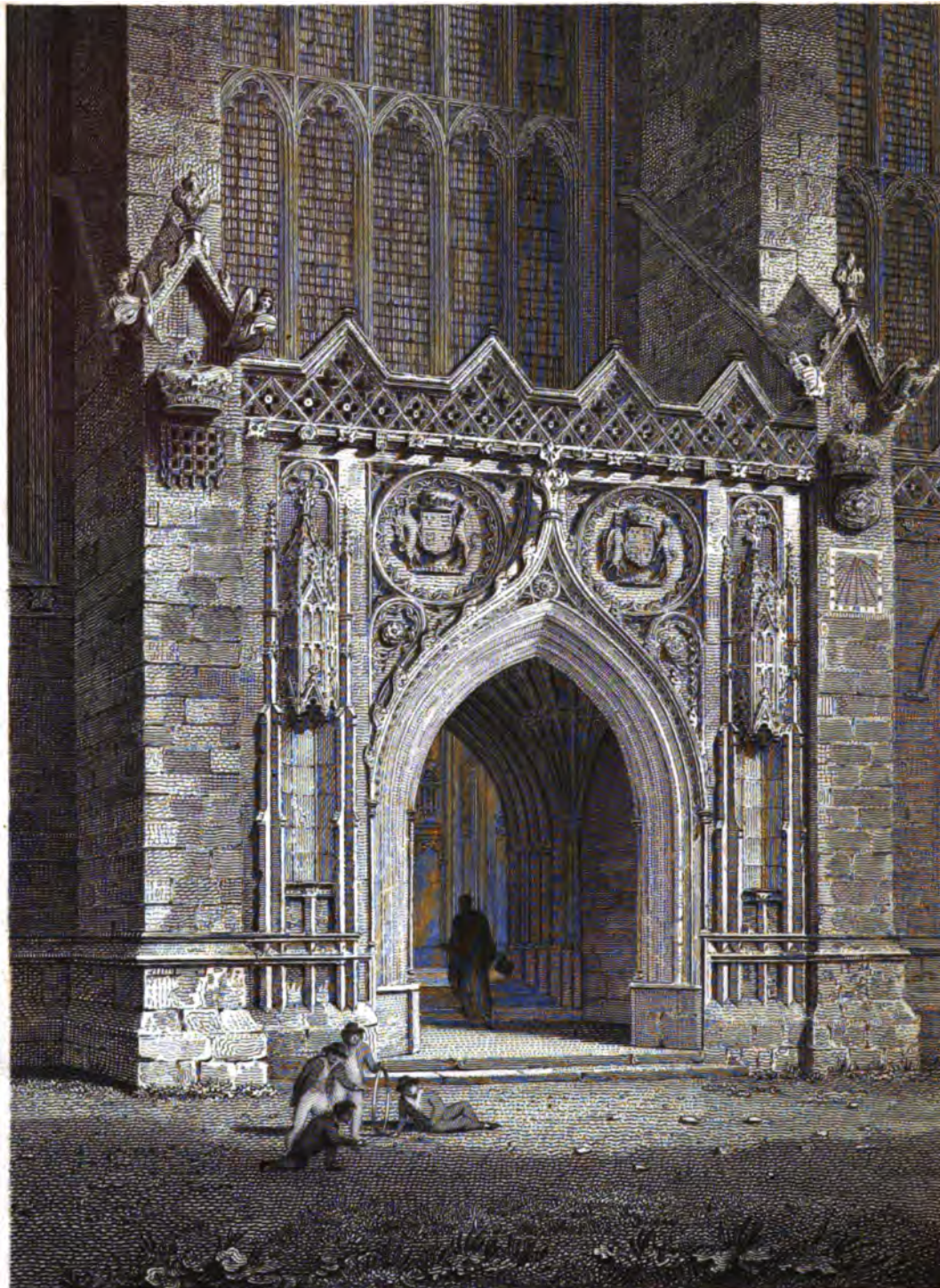
10th, 1479, he was appointed overseer of the works;* and continued till June 14th, 1483, during which time 1296*l.* 1*s.* 8*d.* was expended on the buildings, of which 1000*l.* was given by the king, and 140*l.* by Thomas de Rotherham, Bishop of Lincoln, and Chancellor of England, who had been once a fellow of the college.

From the 14th of June, 1483, to the 22nd of March following, nothing was done, at which time Thomas Cliff was appointed by King Richard III. overseer of the works, and continued so till December the 23d; during which period the sum of 746*l.* 10*s.* 9½*d.* was expended, of which the king appears to have given 700*l.*

At this time the east end of the chapel seems to have been carried up to the top of the window, and the two first vestries towards the east, on the north side, were covered in; but the battlements over them were not set up. And thus the building stood sloping towards the west end, being carried no higher than the white stone rises, till the 28th of May, 1508 (23d Henry VII.); from which time the work went on at the expence of Henry the Seventh and his executors, till July 29th, 1515 (7th of Henry VIII.), when the case of the chapel was finished. During this time the expence of the works amounted to 11581*l.* 11*s.* 10½*d.* of which, in the first year, from May 28th, 1508, to April 1st, 1509, 1408*l.* 12*s.* 6½*d.* was remitted, from time to time, to Dr. Hatton, provost of the college.

On the 1st day of March, 1509, Henry the Seventh, by indenture between him and the provost and scholars, gave 5000*l.* for carrying on the building; and bound himself and his executors to furnish the college with further sums of money, from time to time, till the chapel should be completed: the provost, and

* Formerly, when the principal knowledge of the arts and sciences centred in the clergy, it was not an uncommon thing to appoint some dignitary of the church to preside over the king's works. Thus *William of Wykeham* was the overseer or surveyor of the works at Windsor Castle: and *Nicholas Cloose*, who was made a fellow of King's College at its foundation, and was afterwards, in 1452, Bishop of Lichfield and Coventry, was the first person appointed as overseer and manager of the intended building: some assert that his father was the architect. *John Canterbury*, who went from Eton to King's, in 1451 was made clerk of the works. And another of the overseers was *John Langton*, who was made Bishop of St. David's in 1447. In the indentures, likewise, which are printed in the Appendix, we find the Archdeacon of Norwich overseer of the glass-work for the windows. And in the archives of Caius College, in a deed dated August the 17th, 1476, the names of the following artificers are preserved: *John Wulrich*, master-mason; *John Bell*, mason-warden; and *Richard Adam*, and *Robert Dogett*, carpenters.



Engraved by J. Rawle, from a Drawing made by L. Bond, July 1803, for the Architectural Antiquities of Great Britain.

Pl. 21.

**SOUTH ENTRANCE PORCH TO
KING'S COLLEGE CHAPEL,
Cambridge.**

*To HENRY BONE Esq. (Enameller Painter to his R.M. the Prince of Wales, and A.R.A.) whose exquisite Pictures have far excelled all other examples in that style of Painting, and
happily given to the British School a peculiar preeminence above all other Nations, this Plate is
dedicated by his sincere Friend The Author.*

London, Published Sept. 30. 1803, by J. Taylor, High Holborn, J. Dutton and Longman Street, R. and O. Orme, Downmarket Row.

and scholars, on their part, covenanting to lay out the money faithfully under the direction of such overseer as should be appointed by the king, or his executors. On the 8th of February, in the third year of Henry the Eighth, the executors of Henry the Seventh, by indenture between them and the provost and scholars, gave 5000*l.* more, "To the intent that they (the provost and scholars), and their successours, by the advise, oversight, and controllement of the sayde executours or theyr deputyes, and noon otherwise, shal as hastily as they can or may reasonabyll, without delay, *vawte the churche* of the saide colleg after the fourme of a *platte* therefor devised and subscribed with the hand of the said executours; and cause double deskes to be made in the qwer of the saide chirch; glase all the windowes in the said chirch w^t such images, story, armys, bages, and other devises as shall be devised by the saide executours; and also clerly and holy fynyshe, perfourme, and end al the warke that is not yet done in the saide chirche in all things as wel wⁱⁿ as without." The said provost and scholars covenanting and binding themselves and their successors to the said executors—"That they shal indever themself in that they can that the said werke of the sayd chirche in al things shal as shortly and spedely, as conveniently may be doon, be accomplished and fynished w^{out} any default in them to be assigned. Provided alway that the sayd provost and scolars, nor theyr successours be not charged by the premises farther than the sayde money may extende."

The great stone roof of the chapel, the finials of twenty-one buttresses, the towers, the stone roofs of the two porches and sixteen small chapels (seven of which are annexed to the body, and nine to the choir), and the battlements of all the small chapels and porches, were set up, by contract with the master mason, at the following sums: for the more minute particulars of which the reader is referred to the different indentures given in the Appendix.

The *great stone roof* of the chapel, divided into twelve arches, to be built of Weldon stone, according to a plan signed by the executors of Henry the Seventh, and set up within three years, at 100*l.* for each severy or arch; 1200*l.*

For *twenty-one fynials*, to be built of Weldon stone, according to plans made for the same, and according to one other fynial (or pinnacle) then set up, only somewhat larger; and to be set up and finished before the 25th of March next ensuing after the date of the Indenture, at 6*l.* 13*s.* 4*d.* each; the college allowing 4*l.* 5*s.* farther for the iron; 144*l.* 5*s.*

For *one tower*, to be built of Weldon stone, according to a plan made for

the same; and to be set up and finished before the 25th of March next ensuing after the date of the Indenture; 100*l*.

For *three towers*, to be built of Weldon stone, according to the plan of the former; and to be set up and finished before the 24th of June next ensuing, after the date of the Indenture, at 100*l*. each; 300*l*.

For the *stone roofs of two porches*, to be built of Hampole stone, at 25*l*. each; 50*l*.

For the *stone roofs of seven chapels* in the body of the church, to be built of Weldon stone, at 20*l*. each, 140*l*.

For the *stone roofs of nine chapels* behind the choir, to be built of Weldon stone, of more coarse work, at 12*l*. each, 108*l*.

For the battlements of eighteen chapels and two porches, to be built of Weldon stone, at 5*l*. each, 100*l*.

All the roofs and battlements to be finished before the 24th of June next ensuing, after the date of the Indenture, and according to plans signed by the executors of Henry the Seventh.

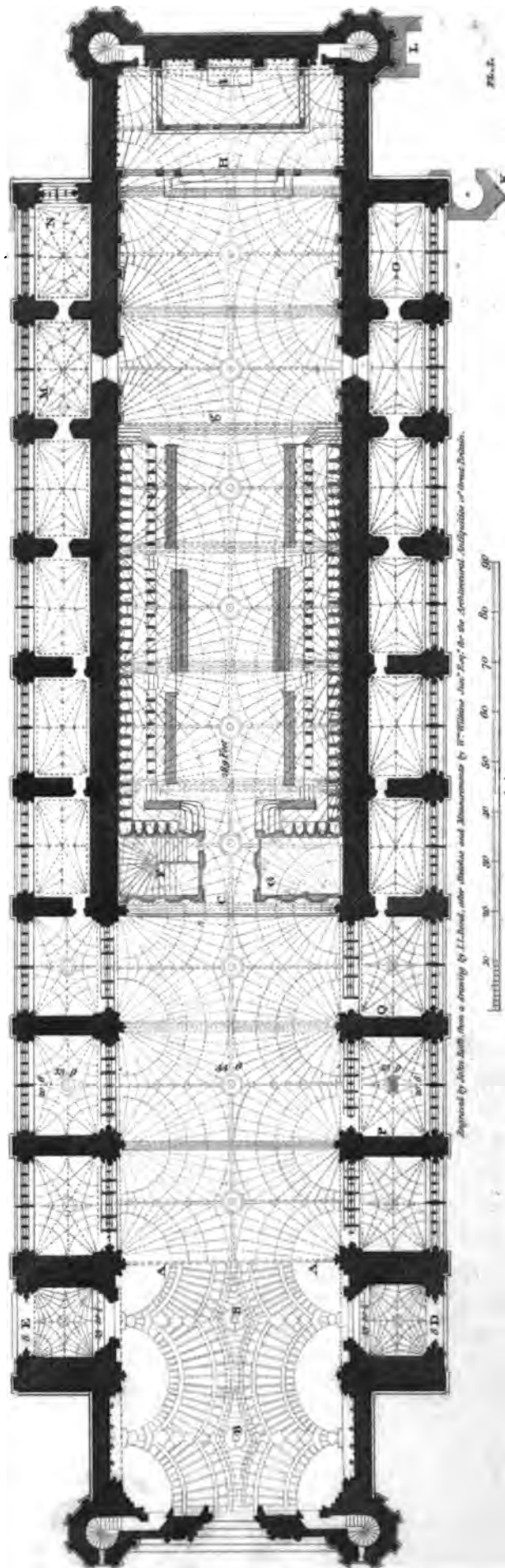
The principal stone-work of the chapel being completed, the next object was to glaze the windows. To have these executed with PAINTED GLASS, in a style corresponding to the other parts of the building, the provost, &c. agree with different glaziers, by two Indentures, (vide Appendix) dated the last day of April, and the third day of May, 1526, (18th Henry VIII.) to fitt up "*with good, cleane, sure, and perfyte glasse, and orient colours and imagery,*" &c. twenty-two of the upper windows of this chapel: these were to be finished in a workman-like, and substantial style, within five years; the glass to be provided, at 16*d*. a foot, and the lead at two-pence a foot. By whom, or at what period the other four upper windows, and the lower tier, communicating light to the chantries, were glazed, does not appear; nor have the names of the artist or artists who made the designs or "*vidimusses*" been preserved: conjecture has attributed them to Giulio Romano, to Raphael, and to Holbein. Perhaps the best mode of solving the difficulty is to consider them as the productions of different artists, whose best works were copied, and applied to this vitrified painting. The short time that was allowed for their completion implies, that they must have been executed in this country; and Holbein was the only painter here capable of designing such pieces. Though ancient painted glass is generally to be admired only for its effects, yet this at King's College is executed with so much skill, taste, and judgment, that it has obtained the praise of the most celebrated artists of modern times.

Description



GROUND PLAN with the GROINING &c. of the ROOF of
KING'S COLLEGE CHAPEL,
 Cambridge.

84 Feet



Approved by John Smith from a drawing by J. L. Bond, after studies and measurements by W. Wilkins and J. P. Knight, for the Architectural Antiquities of Great Britain.

Scale
 0 10 20 30 40 50 60 70 80

To W. WILKINS, Junr. Esq. M.A. F.R.S. and Fellow of King's College Cambridge, whose pen & pencil have been liberally employed in illustrating Architectural Antiquities, this plan is inscribed
 by his obliged servant, J. P. Knight.

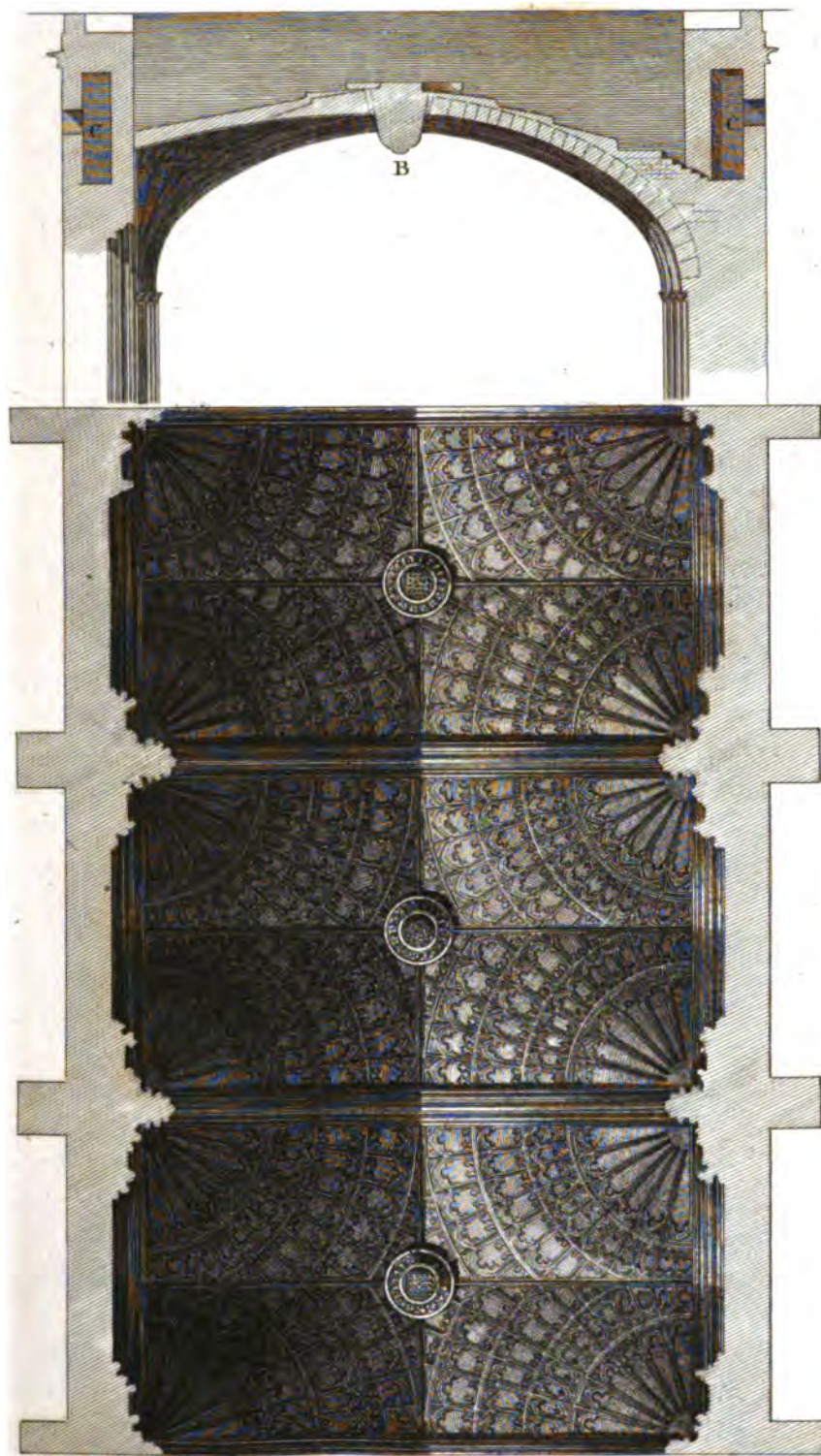
London: Published by J. P. Knight, by Longman, Brown, Rast, & Co. in Pall Mall; by J. Taylor, High Holborn; & J. Dobson, Trenchard Place.

Description of those Parts of the Building represented by the annexed Prints.

PLATE I. GROUND PLAN, &c.—In this plate the artists have endeavoured to delineate the general and particular lines of the walls, buttresses, chapels, groining, &c. of the building, in a geometrical ground plan. As the mind derives conceptions, and comprehends objects more accurately by comparison, the reader may refer the scale of this (310 feet long by 78 feet wide) to such buildings as he is familiar with. The chapel of St. George, at Windsor, measures about 218 feet long by 65 feet wide; and Henry the Seventh's, at Westminster, about 120 feet in length by 64 in width. The former has transepts, and side aisles, and the latter has also side aisles, whence their plans are rather dissimilar to this at Cambridge. By reference to the annexed print, it will be perceived that the groining, or tracery of the roofs, in the different chantries, or side chapels, is varied; whilst the vaulting of the great roof is uniformly groined from east to west. The latter was executed according to a certain "platt"—(vide Indentures, p. 12)—but the others were constructed at different periods, and under the direction of different provosts, &c. Those two on the north side, nearest to the east end, marked M and N, were the first that were finished; and that at M was the private chapel of Dr. Wm. Towne*, who was one of the twelve scholars placed in the college by Henry VI. at its first institution, in 1441. From this, and the corresponding chantry on the opposite side, a door-way communicates to the chapel, the arch of which is of the ogee shape. The chantry at O belonged to Dr. ARGENTINE, or ARGENTEM, provost of this college, who died February 2d, 1507, and whose remains were interred within it. The chantry at P was decorated in a more costly manner than either of the others, by Dr. HACOMBLEYN, who was provost here when the windows were finished, and who directed that the window of his own chapel should be executed in a superior style, and should contain, among its painted embellishments, the PORTRAIT OF THE FOUNDER. Among the ornaments of the window, are the arms of Henry VIII. richly emblazoned, and also those of the college. The chantry at Q was endowed by Dr. Brassie, provost, whose remains were interred here. This and all the remaining chapels on the south side are appropriated to the college library, which contains a large

* According to the custom of the times, the Doctor left a yearly revenue of four marks, for a priest (a fellow) to say mass, &c. to relieve his soul from purgatory. An altar stood within the eastern angle of this chapel, which was provided with a fire-place.

large collection of valuable books. The three westernmost chantries, on either side, are provided with two windows each—one communicating to the ante-chapel, and the other admitting light from the outside. From the west end to C is the space usually called the *ante-chapel*, (and in the indentures, “the *body*.”) East of this to g is the *choir*, which is fitted up with stalls, &c. as usual in cathedral churches. At K and L are the foundation walls of some additional buildings, which imply that the intended quadrangle was begun. At K is the appearance of a circular staircase, at H the chancel, and at I the altar. The dotted lines, west of A A, represent the disposition and appearance of the ribs of the ROOF, as seen in the upper surface; whilst the other small dotted lines, east of A A, display the disposition of the same stones, as they appear in the fan-shaped tracery, or groining of the inner surface. The peculiar construction of this roof, and astonishment that it has excited, induced us to adopt this novel method of representing it; and hence it will be clearly perceived that it consists of a series of arches, one passing through the whole building, and several others, whose centres are the different side buttresses. The latter are locked by a large key stone, or rather by a square wedge, and two stones shaped into semi-cones. These are placed in the centre of every “severy,” at equal distances along the central rib, which passes from east to west. A small rib intersects this, and crosses the roof almost in a straight or horizontal line, and a much larger rib, running parallel with it, springs from the capitals of the clustered columns, which run up between the windows, and abut directly on the buttresses. By comparing the longitudinal section, Plate III. and section and plan of the roof, Plate II. it will be seen that one direct arch is thrown across the building, from buttress to buttress, and that our other conical arches, rising one above the other, spring from the clustered capital, and are locked by the sculptured key stone (B, Plate II.) Thus the stone roof is supported by a series of double arches, concentric to the buttresses, and one arch passing through the whole; yet all mutually dependant on each other, and each contributing to support that weight of stone, which is laid almost flat from side to side wall. Malden asserts that the stones between the groins are only two inches thick in some places: in two or three parts that we measured, they appeared from four to six inches. Though there *appears* an almost magical lightness and deceptive buoyancy in this roof, yet we know, by existing examples, that the *arch*, when mathematically constructed, and its component members minutely adjusted, is capable of much greater extension, and of sustaining greater lateral pressure. Many instances might be adduced to verify this



Engraved by John Smith, from a drawing by the late Thos. Sandby, Esq. for the Architectural Antiquities of Great Britain.

PL. II.

*PLAN of the GROINING & SECTION of the ROOF of
KING'S COLLEGE CHAPEL,
Cambridge.*

London: Published Sept. 25. 1805, by Longman, Elver, Rieu, & Orme, Paternoster Row; J. Taylor, High Holborn; & J. Johnson, St. Paul's Church-Yard.



Engraved by Richard Beffe from a Drawing by J.L. Bond, after Sketches by Wm Wilkins Junr Esq for the Architectural Antiquities of Great Britain.



SECTION of a PART of the SOUTH SIDE of
KING'S COLLEGE CHAPEL,
 Cambridge.

To ARTHUR AIKIN Esq^r this Plate is inscribed as a small tribute to his Scientific and Literary Abilities by his sincere Friend *John Britton.*

London, Published Sept^r 1824, by Longman, Hurst, Ross, & Co., Stationers Lane; J. Taylor, High Holborn; and J. Britton, Tavistock Place.

this assertion; but a few may suffice. The chord or span of the arch of the roof of this chapel is only 43 feet; whilst that of the central arch in Black-friars Bridge is 100 feet. Over the River Liffey, near Dublin, is a bridge of a single arch, erected by Alexander Stephens, in 1792, the chord of which is 106 feet, with only a rising of 22 feet. This is six feet wider than the much celebrated Rialto at Venice. But the most extraordinary, and astonishing arch in Europe, is that of Pont-y-Prydd, (in Glamorganshire) which was designed and constructed by an uneducated architect, (Wm. Edwards) and extends 140 feet in span, with an altitude of 35 feet. (See an interesting account of him, in Mal-kin's South Wales, 4to. 1804.)

PLATE II. PLAN OF THE GROINING, AND SECTION OF THE ROOF.—“There is a tradition,” observes Walpole, in his *Anecdotes of the Arts*, “that Sir Christopher Wren went once a year to survey the ROOF of the Chapel of *King's College*, and said that if any man would show him where to place the *first stone*, he would engage to build such another.” As few sophistical absurdities escaped the reprehension of Walpole, I am much surprised that he gave currency to this. Implicitly following his example, every subsequent writer has repeated the same tale, thinking, perhaps, like the local Ciceroni, that it must attach greater curiosity, and merit to the work. The remark seems so palpably improbable, that it is scarcely entitled to an argument to refute. For can it be reasonably supposed that the architect, who had a genius that could design, and successfully execute such a stupendous work as the dome of St. Paul's Cathedral, could be at a loss to comprehend the mechanism, &c. of the present roof, or could commit himself in making such a futile observation. Let it not be inferred that I have a wish to depreciate the justly-acquired fame of the builder of this roof;—I am ready to grant him my humble tribute of praise, in declaring that he has here *successfully executed one of the most difficult tasks in architecture*. It has stood the test of some centuries; is admired and praised by professional men, and is now perfect and secure.

PLATE III. SECTION OF A PART OF THE SOUTH SIDE.—In this geometrical view are represented two of the compartments, &c. which occupy the space between three buttresses. These consist of two large windows, with “five days” or lights each, and two smaller windows beneath, which communicate with the chantries. The surface between the windows is ornamented with niches and canopies, also the armorial bearings and cognizances of the houses of York and Lancaster. The supporters, crowns, roses, and portcullisses are carved in high alto relievo. Their respective contours, character, expression, and subordinate minutiae, are evidences of the artist's taste and talents. Hence

it is presumed that they were the works of some Italian sculptors; but unfortunately we have no documents perpetuating their names.

PLATE IV. SOUTH-ENTRANCE-PORCH.—The two porches, and western entrance, are more highly decorated than any other portion of the building. From the earliest specimens of ecclesiastical edifices, till the dissolution of monachism, the architect always bestowed the greatest enrichments on the entrances, and particularly on the western, or principal. Thus the sentiment of admiration and reverence was excited at the first approach, and the effect of the whole interior, with its concomitant auxiliaries, all mutually conspired to heighten and confirm this emotion. Hence the Catholic religion tended to promote the arts, whilst these in grateful return lent their united assistance to stimulate the passions and feelings in her behalf.

PLATE V. THE NORTH-WEST VIEW—exhibits the whole of the northern side, with part of the west front, in perspective. The five buttresses nearest to the west end are ornamented with the rose, portcullis, crown, &c. From the ground plan, and this view, it will be seen that the buttresses project a great way from the base of the building, and it will be easily conceived that such would have greatly injured the beauty and external effect of the whole, had not the royal founder judiciously contrived to fill up the large spaces between the buttresses with the side chapels.

PLATE VI. WESTERN FRONT, &c.—The upper portions of the four corner towers are peculiarly rich and beautiful; being perforated with various figures, and surrounded and crowned with purfled pinnacles, roses, crowns, crochets, &c. Considering the height of these from the ground, it is rather surprising that the architect bestowed so much embellishment on them, especially when the lower parts of the same towers were left plain and bare.

PLATE VII. INTERIOR VIEW.—The *effect* of the interior of this building, when aided by the solar rays, is peculiarly beautiful, grand, and impressive. Its beauty arises from the variety of lights, shades, and prismatic colours, playing through the scene, which is augmented by the undulating line of the roof, and the variety and intricacy of the side walls, &c.; whilst the height, space, and misty effect, of the distant parts, combine to give it singular grandeur.

“No part of the interior of King’s Chapel is unornamented; and though the ornaments, considered with reference to parts only, often appear crowded, capricious, and unmeaning, yet the effect of the whole together is more rich, grand, light, and airy, than that of any other building known, either ancient or modern.” Knight’s “Analytical Inquiry,” pa. 164.



Engraved by W. Edwards from a Drawing by J. J. Bond, after a Sketch by the late Jacob Schaubold, for the Architectural Antiquities of Great Britain.

INTERIOR (looking West) OF
KING'S COLLEGE CHAPEL.
 Cambridge.

To THO: MONRO, M.D. a great admirer, and patron of the fine Arts; this plate is respectfully inscribed by *The Author.*

London, Published Sept: 1794, by J. Britton, Trenchard Place; Longman, Hurst, Ross & Co., Pall-mall West; J. Taylor, High Holborn.

APPENDIX
TO THE PRECEDING ACCOUNT OF
KING'S COLLEGE CHAPEL;
CONTAINING, EXTRACTS FROM
The Will of Henry VI.

AND

Copies of certain Indentures relating to the Building, &c. of the said Chapel.*

Extracts from THE WILL of King HENRY THE SIXTH, as relating to KING'S COLLEGE CHAPEL. Dated 12th March 1447, the 26th Year of his Reign.

Copia ultimæ voluntatis Regis Henrici Sexti, pro Collegiis suis Regalibus, viz. pro Collegio B. Mariæ de Etona, & pro Collegio B. Mariæ, & S'ti Nicholai de Canteb'r perficiendis. [See a copy of part of this will in vitâ Gul. Waynfleti scriptâ à Buddeno.]

IN the name of the blessed Trinity, the Father, the Sonne, and the Holy Ghost, Our Lady, St. Marie mother of Christ, and all the holy companie of heaven: I Henry by the grace of God king of England, and of France, and Lorde of Ireland, after the conquest of England the Sixt, for diverse great and notable causes moveing me at the makeing of theise presents, have do " [have done]" my Will and mine intent to be written in manner that followeth;

Names of the
feoffees.

Forasmuch as I have enfeffed before this time John † Cardinal and archbishop of Yorke, John ‡ archbishop of Canterbury, Robert § bishop of London, William || bishop of Lincoln, William ¶ bishop of Saresbury, and Thomas** bishop of Bathe and Welles, John Carpenter clark of the church of Worcester, now bishop of the same, Adam Molyns clerck now bishop of Chichester, Walter Lyert clerck now bishop of Norwich, John Langton clerck late bishop of St. David, and now to God passed, John Dulaber clerk now bishop of St. David, William earle of Suff', now marques of Suff', Henry earle of Northumberland, John Viscount Beaumont, Walter Lorde of Hungerford, Rauf lorde Cromwell, Rauf lorde of Seudely, John Beauchampe, knight, now lorde Beauchampe of Powicke, and James Fenes esq. now lord of Say, John Somersett, Henry Sever, Richard Andrew, Walter Sherington, clerks; Edward Hungerford and Edward Hull knights; John Saintlo now to God passed, John Hampton, John Norres, William Tresham, John Vampage, and Richard Aldred, now to God passed, esqs. in divers castells, lordships, mannors, lands, tenements, rents, services, and other possessions, parcell of the duchy of Lancaster within England and Wales, as it is more specially and at large conteyned and written, in diverse my letters patents hereof made, of which letters the first beareth date the last day save one of Novembre, the year of my reign 22; the second beareth date the 7th day of Julie the same yeere; the third beareth date the 23d of Februari, the yeere of my reign 23; the fourthe beareth date the 29 of June in the same yeere; which castells, lordships,

The lands all
parcell of the
duchy of Lan-
caster.

Date of the
letters patent.

mannors,

* These legal instruments serve to illustrate the Manners and Customs of the Times, and shew the mode of spelling, phraseology, &c. which then prevailed. Besides, we are here informed of the price and terms of different artizans; by comparing which with the style and execution of their works, we are enabled to appreciate the true history of the arts at a certain era.

† John Kemp, 1425—1454.

‡ John Stafford, 1443—1452.

§ Robert Gilbert, 1431—1436, or his predecessor Robert Fitzhugh, master of King's-hall, and Chancellor of Cambridge.

¶ Will. Alnwick, 1435—1450.

|| Will. Aiscough, 1438—1450.

** Tho. Bekynton, 1443—1465.

The feoffment confirmed by act of parliament.

Cause for founding two Royal Colleges, one at Eton, and one at Cambridge.

A yearly sum of 2000 lib. assigned, &c. 1000 lib. for the coll. at Eton, and 1000 lib. for that at Cambridge. Order for the continuance of the edifications, &c.

Upon the completion of one, the whole 2000 lib. to be appropriated to the other.

mannors, lands, tenements, rents, services, and other possessions, be of the yeerlie value of 3395*l.* 11*s.* 7*d.* when they be discharged of the fees and annuities with which they be now charged, which letters patents and all things conteyned in them by the authority of my parlement last holden at Westminster, as by an acte of the same parlement plainly it appeareth, were authorized, approved, ratified, and confirmed, for to performe and fulfill my will, of and upon the disposition of said castells, lordships, mannors, lands, tenements, rents, services, and other possessions, by me to be made and ordeyned, and to my said feoffees, in my behalf to be declared and notified. I by these my present letters declare and notifie unto my said feffees, according to the said acte, that in these my letters is conteyned my said will, which I desire to be done and performed by my said feffees of the castells, lordships, mannors, lands, tenements, rents, services, and other possessions above sayd.

First, forasmuch as it hath pleased our Lorde God for to suffer and graunte me grace for the primer "*[aforementioned]*" notable workes purposed by me after that I by his blessed sufferance tooke unto my self the rule of my said realmes, for to erect, found, and stablish unto the honour and worship of his name specially, and of the blessed Virgin our ladie St. Marie, encrease of virtues and dilatation of conning "*[knowledge]*" and stablishment of Christian faith, my *two colleges Roiall*, one called *the College Roiall of our Ladie of Eton* beside Windesor, and the other called *the College Roiall of our Ladie and St. Nicholas of Cambridge*; the edifications of which colleges, now by me begoun, advised, and appointed, in manner and forme as hereafter followeth, may not be perfectly accomplished without great and notable workes assigned and purveied thereunto; I will, pray, and charge mine own feoffees, that unto the time that the said edifications and other workes of bridges, conduicts, cloysters, and other thinges begoun and advised by me in either of the said colleges, be fully performed and accomplished in notable wise then any of my said realme of England; they see that my said colleges, according to the forme of generall graunts by me unto them made in that behalfe, have and perceive "*[receive]*" yeerlie of yssues, profits, and revenues, coming of the aforesaid castells, lordships, mannors, lands, tenements, rents, services, and other possessions, by the hands of the tenants, farmers, occupiers, and receivers of the same, 2000 lib. for the edifications and workes abovesayd; that is to say, to the provost of my said college of Eton, for the workes there yeerlie 1000 lib. and to the provost of my said college of Cambridge, for the edifications and workes there yearly 1000 lib. from the feast of St. Michael last past unto the end of the terme of twenty yeeres then next following, and fully and complete; and if it be so that the edifications of my said colleges, or either of them, according unto my said devise and appointment herein conteyned, shall not be fully accomplished and finished within the said tearme of 20 years, I will then pray my said foeffees that they do grant unto either of my said colleges 1000 lib. to be taken yearlie from the ende of the said tearme of twenty years, finished unto the time of the edifications of the one of my said colleges be fully accomplished and performed, of the yssues, profitts, and revenues abovesayd; and that after the finishment of the edifications of one of the said colleges, the said yearly 2000 lib. in sembable wise to be granted to the other of the same colleges whose edifications shall not be then finished; to have and perceive of the yssues, profits, and revenues abovesayd, unto the time of the edification of the same college, to be fully finished and performed; which edifications of my said college I have fully devised and appointed to be accomplished in this wise: that is to witt,

[Here follows particular directions relating to Eton College.]

THE

THE COLLEGE OF CAMBRIDGE.

AND as touching the dimensions of the CHURCH of my said college of our Lady and St. Nicholas, at Cambridge, I have devised and appointed that the same church shall containe 288 feete of assise (statuteable feet) in *length*, without any yles, and all of the *wideness* of 40 feete, and the *length* of the same church from the West end to the altare at the quier doore, shall containe 120 feete, and from the provost's stall unto the greese called Gradus Chori 90 feete, for 36 *stalles* on either side of the same quier, answering to 70 fellowes and ten priests, conducts, which must be de *primâ formâ*; and from the said *stalles* unto the est end of the said church 72 feete of assise: also a *reredos* (skreen) bearing the roodeloft departing the quier and the body of the church, containing in length 40 feete, and in breadth 14 feete; the *walls* of the same church to be in height 90 feete, imbattled, vawted, and chare roffed, sufficiently butteraced, and every butterace fined with finials: and in the east end of the said church shall be a windowe of nine bayes,* and betwixt every butterace a windowe of five bayes, and betwixt every of the same butterace in the body of the church, on both sides of the same church, a *closet* with an altare therein, containing in length 20 feete, and in breadth 10 feete, vawted and finished under the soyle of the yle windowes: and the *pavement* of the church to be enhanced "[raised]" four feete above the ground without, and height of the pavement of the quier one foote diameter above the pavement of the church, and the pavement of the altare three feete above that. Item, on the north side of the quier a *vestry*, containing in length 50 feete, and in breadth 22 feete, departed into two houses beneath and two houses above, which shall contain in height 22 feete in all, with an entrie for the quier vawted. Item, at the west end of the church a cloistre square," &c.

Length and width of the chapel.

Stalls.

Height of the walls of the chapel.

The side chapels called closets.

The vestry.

[The Will proceeds to describe, in detail, the various other buildings and apartments belonging to the college, (which were never erected,) and then specifies the fees, or wages of those artizans, &c. employed in the building.]

"I will that my said college of Cambridge have and receive yearly of the yssues, profits, and revenues, coming of the said castells, lordships, manors, lands, tenements, rents, services, and other possessions abovesaid, 117 lib. 6s. 10d. during all the time of the edification of the said college, for the yearly wages and rewards of officers and ministers longing to the workes there; that is to wit, for the *master* of the workes, 50 lib. for the *clerk* of the workes 13 lib. 6s. 8d. for the *chiefe mason*, 16 lib. 13s. 4d. for the *chiefe carpenter*, 12 lib. 8d. for the *chief smith* 6 lib. 13s. 4d.; and for the *purveyors*, either of them at 6d. the day, 18 lib. 6s. 8d.† and in sembable wise, I will that my said college of Eton have and receive yearly, during the edification thereof, of the same yssues, profit and revenues, 124 lib. for the yeerly wages and rewards of the officers and ministers belonging to the workes there; that is to wit, for the master of the workes there 50 lib. for the clerk of the workes 13 lib. 6s. 8d. for the chief mason 13 lib. 6s. 8d. for the chief carpenter 10 lib. for the chief smith 6 lib. 13s. 4d. and for two purveyors either of them 6d. by the day, 18 lib. 5s. 6d.† Moreover, for as much as I entirely desire that all the numbers of the persons ordeined, devised, and appointed by me, for to be in both my said colleges, be fulfilled in as hasty time as they goodly may, and so the numbers for the accomplishment of my devotion to

Fees granted to certain officers of the workes

at Cambridge.

at Eton.

* The spaces for glass between the mullions. Q. daies, as in the copy of this Will, printed in Blomefield's Collect. Cantab. p. 125.

† There seems to be an error in these two sums, and in the totals compared with the *dayly* wages.

A further provision.

Gift of 1000 lib. in money to each college for a treasure to remain.

to be kept always perfect, and that certain of the liveloods with which I have endowed my said colleges be yet in reversion, so that the said numbers with other charges may not sufficiently be found and supported, unless that the same college be succored, otherwise I will, pray, and charge, my said feffees, that my said college have and receive yearly of the yssues, profits, and revenues, coming of the castells, lordships, mannors, lands, tenements, rents, services, and other possessions abovesayd, over the said yearly 2000 lib. to the same colleges, in the forme and for the cause abovesayd assigned, the summe of a thousand markes granted unto my said colleges during the lives of certain persons specified in my letters patents seweth "*[following]*," under the seale of my said duchy thereupon made, as it is in the said letters more clerely conteyned. Furthermore, I will, pray, and charge my said feffees for to be delivered to my said colleges 2000 lib. over the said yearly 2000 lib. and yearly 1000 markes unto them, in the formes abovesayd, assigned to be taken as soon as it goodly may be arreised and had by the same feasts, of the yssues, profits, and revenues of the said castells, lordships, mannors, lands, tenements, rents, services, and other possessions; that is to say unto my provost and college roiall of Eton 1000 lib. and unto my provost and college royall of Cambridge 1000 lib. of sufficient and good gold, and of sufficient weight of my lawfull coine, which I have given for a treasure for them, to be kepte within them for diverse great causes, which will be more plainly exprest in the statutes and ordinaunces of my said college, by me made in that behalf. And I will that my said college of Eton have of the said yssues, profits, and revenues, of the said castells, lordships, mannors, lands, tenements, rents, services, and possessions, 200 lib. in money, for to purvey them books to the pleasure of God and weale of my same college. And in sembable wise to my other college of Cambridge 200 lib. for to stuff them with jewells for the service of God, in the same college. And if it like unto God to call me out of this mortal life, before that my said colleges be accomplished, and before they have such as is to them here apointed, then I will and desire that my will above rehearsed touching the same colleges and either of them, be specially and principally accomplished, and in all points perfectly performed *before all other things:*" &c.

See a Copy of the whole *Will* in Nichols's "Collection" of Royal Wills, &c. 4to. 1780.

First Indencure

Relating to THE ROOF of the Chapel.

WASTELL and SEMERK agree to "set up a good vawte," or roof,

according to a "plat;"

THIS INDENTURE made the day of in the fourth yere of our sovrain lord kyng Herry the 8th betwyne Mr. *Robert Hacombleyn* provost of the kyng's college royal at Cambrydge and the scolers of the same with the advise and agreement of Mr. *Thomas Larke* surveyor of the kyng's workes there on the oon partye, and *John Wastell* master mason of the seid works, and *Herry Semerk** oon of the wardens of the same on the other partye, witnesseth that hit is covenanted, bargayned, and agreed betwyne the partyes aforeseid, That the seid John Wastell and Herry Semerk shall make and sett up, or cawse to be made and sett up at ther costs and charges, a good, suer, and sufficient *Vawte* for the grete churche there, to be workmanly wrought, made, and sett up after the best handlynge and forme of good workmanship, according to a *Plat* thereof made and signed with the hands of the lords executors to the kyng of most famous memorye Herry the 7th, whose sowle God pardon. And the seid John Wastell and Herry Semerk shall provide and fynde at ther costs and charges, as moche good sufficient hable
ston,

* Walpole spells the name, *Severick*.

ston of *Weldon quarries*, as shall suffice for the performyng of all the seid vawte, together with lyme, sand, scaffoldyng, cinctores, moles, ordinaunces, and every other thyng concerning the same vawting, as well workmen and laborers, as all manner of stuff and ordinaunces that shall be required or necessary for the performance of the same; except the seid Mr. Provost and scolers with the assent of the seid surveyors granten to the seid John Wastell and Herry Semerk for the great cost and charge that they shall be at in remevyng the grete scaffold there, to have therefore in recompence at the end and performyng of the seid vawte the timber of two severeyes of the seid grete scaffold by them remeved to thier own use and profight; And over that the seid Provost, scolers, and surveyor granten that the seid John Wastell and Herry Semerk shall have duryng the tyme of the seid vawtyng, certeyne stuffs and necessaryes there, as gynnes, whels, cables, hobynatts, sawes, and such other as shall be delyvered unto them by indenture; And they to delyver the same agayne unto the college there, at the end of the seid worke. The seid John Wastell and Herry Semerk granten also and bynde themselves by these covenantes, that they shall performe and clerely fynysh all the said vawte within the terme and space of three yeres next ensuyng, after the tyme of ther begynnnyng upon the same; And for the good and suer performyng of all the premysses as is afore specyfied, The seid Provost and scolers covenante and graunte to pay unto the seid John Wastell and Herry Semerk 1200 l. that is to say, for every severey in the seid churche 100 l. to be payd in forme followyng, from tyme to tyme as moche money as shall suffice to pay the masons and others rately after the number of workmen; And also for ston in suche tymes and in suche forme as the seid John Wastell and Herry Semerk shall make ther bargaynes for ston, so that they be evyn payd with 100 l. at the end of the performyng evry severey; and if there remayne ony parte of the seid 100 l. at the fynysing of the seid severey, then the seid Mr. Provost and scolers to pay unto them the surplusage of the seid 100 l. for that severey, and so from tyme to tyme until all the seid twelve severeyes be fully and perfyttlly made and performed."

and to provide all the stone and other necessary materials.

To finish it in three years.

To be paid 1200 l. for it, i. e. 100 l. for each severey.

The Second Indenture

THIS INDENTURE made the fourth day of August in the fifth yere of the reign of our sovrain lord kyng Herry the 8th, betwyne Mr. Robert Hacombleyn Provost of the kyng's college royal in Cambrydge and the scolers of the same with the advise and agreement of Mr. Thomas Larke surveyor of the kyng's works there on the oon partye, and John Wastell master mason of the seid workes on the other partye, witnesseth, That it is covenanted, bargayned, and agreed betwyne the parties aforeseid, that the seid John Wastell shall make and sett up, or cawse to be made and sett up, at his propre cost and charge, the *vawting of two porches* of the newe churche of the kyng's college aforeseid with Yorkshire ston; And also the *vawtes of seven chapels* in the body of the same churche with Weldon ston, accordyng to a plat made as well for the same seven chapels as for the seid two porches; and *nine other chaples* behynd the quyre of the seid churche with like Weldon ston to be made of a *more course werke*, as appereth by a plat for the same made: And that the seid John Wastell shall make and sett up or cawse to be made and sett up at his cost and charge the *batelments of all the seid porches and chapels* with Weldon ston accordyng to another plat made for the same remayning with all the other plats afore rehersed in the keypyng of the seid surveyor signed with the hands of the lords the kyng's executors: All the seid vawtes and batelments to be well and workmanly wrought made and sett up after the best handlyng and forme of good workmanshype, and accordyng to the

Wastell agrees to vault 2 porches and 7 chapels;

also 9 other chapels,

with battlements,

and provide
the stone and
all other ne-
cessaries.

Wastell to
receive 25 l.
for each
porch,
20 l. for each
of the 7 cha-
pels, and
12 l. for each
of the 9 cha-
pels.: also

100 l. for
stone and
workmanship
of batle-
ments.

plats afore specified: The foreseid John Wastell to provide and fynde at his cost and charge not only as moche good sufficient and hable ston of Hampole quarryes in Yorkshere as shall suffice for the performance of the seid two porches, but also as moche good sufficient and hable ston of Weldon quarryes as shall suffice for the performyng of all the seid chapels and batelments, together with lyme, sand, scaffolding, mooles, ordinaunces, and every other thyng concernyng the fynysshing and performyng of all the seid vawtes and batelments, as well workmen and laborers, as all maner of stuff and ordinaunce as shall be requyred or necessary for performance of the same: provided alway that the seid John Wastell shall kepe continually 60 fre-masons workyng upon the same. The seid John Wastell graunteth also and byndeth hymself by these presents to performe and clerely fynish all the seid vawtes and batelments on this side the ffeeste of the Nativitie of Seint John Baptiste next ensuyng after the day hereof; And for the good and suer performyng of all these premysses, as is afore specyfyed the seid provost and scolers granten to pay unto the seid John Wastell for ston and workmanshup of evry the seid porches with all other charge as is afore rehersed 25 l.

And for evry of the seid seven chapels in the body of the churche after the plat of the seid porches 20 l.

And for vawtyng of evry of the other nine chapels behind the quyre to be made of more course work 12 l.

And for ston and workmanshup of the batelments of all the seid chapels and porches devided into twenty severeys evry severy at 100 s. sum 100 l.

And for all and singler covenants afore rehersed of the partye of the seid John Wastell wele and truly to be performed and kept, he byndeth himself, his heirs and executors in 400 l. of good and lawfull money of England to be payd unto the seid Mr. Provost, soolers and surveyor at the ffeeste of the Purification of our Blessed Lady next comyng after the date of these presentes; and in lyke wise for all and singler covenantes afore rehersed, of the partye of the seid Mr. Provost, scolers and surveyor wele and truly to be performed and kept, they bynde themselves, their successors and executors in 400 l. of good and lawfull money of England to be payd unto the seid John Wastell at the seid ffeeste of the Purification of our Blessed Lady. In witnesse whereof the partyes aforeseyd to these present indentures interchangeably have sett their seals, the day and yere above wryten.

The Third Indenture

Between the same Parties, is concerning erecting the "Fynyalls" or Pinnacles of twenty-one Buttresses, and finishing one of the Towers, one "Fynyall" having been previously set up as a pattern. For every Pinnacle to be paid 6 l. 13 s. 4 d. and for all the said Pinnacles 140 l. and for the upper part of the Tower (viz. from the open-work upwards) 100 l. The Provost, &c. to find iron work to the amount of 5 s. for each Pinnacle.

THE

The Fourth Indenture*

Concerning four large Windows of Painted Glass.

THIS INDENTURE made the thirde day of the moneth of May in the yere of the reigne of Herry the 8th by the Grace of God Kyng of Englande and Ffraunce, Defendor of the Ffeyth, and Lorde of Ireland the eightene, betwene the Right Worshepfulle masters *Robert Hacombleyn* Doctor of Divinitie and Provost of Kynges college in the universitie of Cambrydge, *William Holgylle* clerk, master of the hospitalle of Seint John Baptiste called the Savoy besydes London, and *Thomas Larke* clerke, Archdeacon of Norwyche, on that oon partye, and *Ffraunces Wylliamson*† of the parysshe of Seint Olyff in Southwerke in the countie of Surrey *glasyer*, and *Symond Symondes*‡ of the parysshe of Seint Margaret of the towne of Westminster in the countie of Middlesex, on that other partye, witnesseth, That it is covenanted condescended and agreed betwene the seid partyes by this indenture in manner and forme folowing, that is to wete, the seid Ffraunces Wylliamson and Symond Symondes covenante, graunte and them bynde by these presentes that they shalle at their owne propre costes and charges wele, surely, clenely, workmanly, substantyally, curiously, and sufficiently, glase and sett up or cawse to be glazed and sett up *four windowes of the upper story of the grete church* within the Kynges college of Cambrydge, that is to wete, *two wyndowes on the oon side of the seid church*, and the other two wyndowes on the other side of the same church with *good, clene, suer and perfyte glasse and oryent colors and imagery* of the story of the old lawe and of the newe lawe after the forme, maner, goodness, curyosity, and clenelyness in evry poynt of the glasse wyndowes of the Kynges new chapell at Westminster; And also accordyngly and after suche maner as oon *Barnard Fflower* glasyer late deceased by indenture stode bounde to doo; And also accordyngly to *suche patterns* otherwyse called *vidimus*, as by the seid masters Robert Hacombleyn, William Holgylle and Thomas Larke or by any of them to the seid Ffraunces Wylliamson and Symond Symondes or to either of them shall be delyvered, for to forme glasse and make by the foreseid foure wyndowes of the seid church; And the seid Ffraunces Wylliamson and Symond Symondes, covenante and graunte by these presentes that two of the seid wyndowes shall be clerely sett up and fully *fynished* after the forme abovesaid *within two yeres* next ensuying after the date of these presentes, and that the two other wyndowes resydue of the seid four wyndowes shall be clerely sett up and fully fynished within three yeres next ensuying after that — without any further or longer delay: Furdermore the seid Ffraunces Wylliamson and Symond Symondes covenante and graunte by these presentes that they shall strongly and surely *bynde* all the seid foure wyndowes with *double bands of lead* for defence of great wyndes and other outrageous wethers; And the seid masters Robert Hacombleyn, William Holgylle

F. Wylliamson and S. Symondes agree to sett up 4 windowes

of perfyte glasse and oryent colors,

according to patterns.

Two to be finished within 2 years, and 3 others within 3 years; to

bind them with lead,

* This and the 5th indenture give an account of glazing only 22 windows. The other 4 windows are not noticed in these decds. It is remarkable that the great west window has no painted glass, and 2 windows on the south, with one on the north side, nearest the W. end, differ both in drawing and colouring from the rest, and are also very shattered and dirty. These were probably put up at a later period, by inferior artists.

† "As much as we imagine ourselves arrived at higher perfection in the arts, it would not be easy for a master of a college now to go into St. Margaret's parish, or Southwark, and bespeak the roof of such a chapel as that of King's college, and a dozen or two of windows so admirably drawn, and order them to be sent home by such a day, as if he was bespeaking a chequered pavement, or a church bible. Even those obscure Artists Williamson, Symonds, Flower, Hoone, &c. would figure as considerable painters in any reign: and what a rarity, in a collection of drawings, would be one of their Vidimus's."

and to be
paid 16 d. a
foot for the
glass.

Bound with
sureties in the
sum of 200 l.

Holgyllle and Thomas Larke covenante and graunte by these presents, that the seid Ffraunces Wylliamson and Symond Symondes shall have for the glasse, workmanship and setting up of *evry foot* of the seid glasse by them to be provided, wrought and sett up after the forme above-seid *sixtene pence sterlynges*; And where the seid Ffraunces Wylliamson and Symond Symondes, and also *John a More* of the parysshe of Seint Margaret of the towne of Westmynster in the countie of Middlesex, *squer*, *John Kellet* of the same parysshe towne and countie, *yoman*, *Garrard Moynes* of the parysshe of Seint Olyffe in Suthwerke in the countie of Surrey, *joyner*, and *Henry Johnson* of the parysshe of Seint Clement Danes without the barres of the newe temple of London in the countie of Middlesex, *cordwaner*, by their wryting obligatory of the date of these presentes to be holden and bounde to the seid masters Robert Hacombleyn, William Holgyllle and Thomas Larke in the summe of *two hundred pounds sterlynges* to be paid at the ffeeste of the Nativitie of Seint John Baptiste now next comyng after the date of these presentes, as in the same wrytting obligatory more plainly at large doothe appere; Neverthelesse the same masters Robert Hacombleyn, William Holgyllle and Thomas Larke for them and their executors covenante and graunte by these presentes, that yf the seid Ffraunces Williamson and Symond Symondes on their part wele and truly performe, observe, fulfille and kepe all and evry the covenantes, bargaynes, grauntes, and promyses and agreements aforeseid in maner and forme as is above declared, That then the same wrytting obligatory shall be voyd and had for nought, and else it shall stand in fulle strengthe and effect. In witnesse whereof the seid partyes to these indentures interchangeably have sett their seales

Yoven the day and yere abovesaid.

The Fifth Indenture

(Dated the last day of April in the 18th of Henry VIII) is between the same persons on the one part, "and GALYON HOONE of the paryssh of Seint Mary Magdalen next Seint Mary Overey in Suthwerke in the county of Surrey, *Glasyer*; RICHARD BOWNDE of the paryssh of St. Clement Danes without the barres of the newe temple of London in the county of Middlesex, *glasyer*; THOMAS REVÉ of the paryssh of Seint Sepulchre without Newgate of London, *glasyer*; and JAMES NICHOLSON of Seint Thomas Spyteil or Hospitale in Southwerke, *Glasyer*, on that other partye."

The latter bind themselves to glase and sett up, "at their owne propre costs and charges, well, surely, clenely, workmanly, substantially, curiously, and sufficiently, *eightene wyndowes* of the upper story, whereof the wyndowe in the este end to be oon, and the windowe in the west ende to be another"—"with good, clene, sure and perfyte glasse and oryent colors, and *imagery*." These to be equal to the windows of the King's new chapel at Westminster:—Six of the windows to be finished within 12 months, and the other 12 windows within four years.—To bind all the windows "with double bands of leade for defence of great wyndes and outrageous wetheringes, after the rate of twopence evry ffootte:" the glass to be 16 pence per foot: The above named glaziers to furnish *Ffraunces Williamson* and *Symond Symondes* glaziers, "true patterns otherwyse called a *vidimus* for to forme glasse and ma'e by other foure wyndowes"—according to the condition of the former indenture—Williamson and Symonds to pay as much *ready money* for the said vidimus, "as shall be thought reasonable by the said masters" Holgyllle and Larke—the glaziers bound to perform the conditions of this Indenture under a penalty of 500 "markes sterlynges."

AN ESSAY
TOWARDS
AN HISTORY OF
Temples and Round Churches.

IN a state of savage nature, the human mind is but little superior to brutal instinct; yet, even in that degraded condition, there appears a consciousness of some superior and awful power. That man, in every state of society and civilized life, is inspired with, or possesses, some peculiar notions of a Deity, is the general opinion of philosophers; and according to the advancement of civilization and refinement, so is the proportionate rationality of their modes of worship. The early annals of every country furnish evidences of this, and further inform us, that either some manufactured idol, or other more impressive object, was worshipped with servile veneration. As the eye of the ignorant is more susceptible than the ear, and as impressions on that organ are more powerful than those conveyed to the mind by hearing, the most sagacious class of men, in the primitive ages, adopted certain symbolical figures to personify metaphysical subjects. Among these, the *circle* is described by different authors, as the most ancient, the most mystical, and, consequently, the most awful, figure. According to many writers, this denoted eternity, infinity, &c. and by the Hindoos it was formed by a coiled snake, which, with the addition of wings, was regarded with profound veneration. The Egyptians also used a globe with wings, and a snake attached, as a symbol of the Deity; and on Chinese gates are found the figures of coiled snakes, applied to similar purposes.*

Among the most ancient (if not really the very first) species of *circular temples*, were those rude piles of stones, which are usually denominated druidical.† These are almost uniformly disposed in a circle, and consist of one, two,
or

* See Stukeley's Description, &c. of "Abury," fo.

† "Moses rose early in the morning, and builded an *altar* under the hill, and *twelve pillars*." Exodus, chap. xxiv. v. 4. See also the first volume of King's *Munimenta Antiqua*, where the author has described, and referred to, numerous stone circles, or temples.

Arch. Antiqs. Pt. III.

or four concentric rows of upright *unwrought* stones.* Several of these, of various dimensions and figures, are still remaining in Wales, Cornwall, Cumberland, Scotland, Ireland, and other parts of the British Islands; also in Brittany, Denmark, &c. but the most considerable in size, and popular in estimation, are those of *Stonehenge*, and *Avebury*, in Wiltshire. The former has obtained extraordinary celebrity; but the temple at the latter place, though upon a *much more stupendous scale*, and surprising plan, is seldom alluded to by antiquaries, and scarcely known even to Englishmen.† Its centre consisted of a *circular* range of immense stones, one hundred in number, with *four* other *circles* within the area. The whole was environed with a deep ditch, and high bank. Diverging from this were two avenues, or double rows of upright stones, which extended a mile each way from the centre, and at the extremity of one of these avenues, were two *oval* ranges of upright stones.

It was, and still is, the custom of many nations to worship the sun, the moon, fire, or some other visible object, in the open air; either on the summit of a mountain,‡ or within the area of a raised bank,§ &c. : for, with more sublime, than rational ideas, they deemed it improper to confine their devotions within stone walls. The roof of their temple was the immense concave of the heavens, and the field of vision embraced the whole circled horizon. The Persians, Scythians, Numidians, Bithynians, Celtæ,|| &c. according to the testimonies of most writers, adopted this grand system of worship. In the southern regions, and in temperate climates, such custom was easily persisted in; but in the northern countries, where storms, and snows, and frosts, often prevailed, it was found necessary to guard against the inclemency of seasons, by resorting to caves, or erecting appropriate buildings.

The first regular sacred structures, according to the opinions of Herodotus and

* *Stonehenge*, I believe, is the only example in Britain, where the stones have been squared, or shaped with tools; whence the Welsh antiquaries infer that it is not a purely druidical structure.

† Stukeley wrote a dissertation on it, which he published in a folio volume, with numerous plates, in 1743; but as this work is scarce and dear, it is only to be found in the libraries of the curious, and consequently is only read by a few persons.

‡ In Homer, among other instances, the piety of Hector is commended by Jupiter, for the many sacrifices made by him on the top of *Mount Ida*.

§ From the remaining examples of druidical temples, we infer that all were encircled with a mound of earth, or vallum, and a ditch.

|| Pausanias writes, that the *Thracians* used to build their temples round, and open at the top.

and Strabo, were erected by the Egyptians; but the most ancient *temples* and *tabernacles* that we find *described*, are those of the *Tabernacle in the Wilderness*, made by Moses, and the splendid *Temple* of Solomon.* Forbearing any further observations on temples in general, I will now briefly notice a few of those only, which are built on a circular plan.† Though we may fairly suppose that *Greece*, in the effulgence of her architectural splendour, exhibited many fine specimens of these buildings, yet we know but of one round building in Athens, the capital city of that country. This is called the *Choragic Monument* of Lysicrates; and though a very small structure (only six feet diameter within), is beautiful in its proportions and ornaments. It is of the Corinthian order, and is said to have been erected above three hundred years before the Christian era; in the time of Demosthenes, Apelles, and Alexander the Great.‡ The Tower of the Winds, in the same city, is an octangular building.

The *Romans*, who were mere imitators of the Greeks, built numerous temples, both in their capital and in the provinces; but it was not till after the revolution under Julius Cæsar that they produced any thing admirable in the arts. Among their circular temples we may notice the following.

On the banks of the Tiber is a *round building*, which, according to general opinion, says Palladio (B. IV. Ch. 14.) was built by Numa Pompilius, and dedicated to the Goddess Vesta. Without the walls of Rome, near the Porta Viminialis, (now called the Gate of St. Agnes,) is a *circular building*, dedicated to St. Agnes, and supposed to have been a temple of Bacchus.§ On the Appian Way, near the Porta Appia, (now called the Gate of St. Sebastian,) are the remains of a circular building.||

The *Temples* dedicated to VESTA were generally, if not always, circular. Plutarch remarks that Numa erected a round temple to contain the sacred fire,
which

* See ample accounts of these, and other sacred temples, with plates, in Calmet's Dictionary of the Bible, 2 vol. 4to. 1801, and in a volume of Illustrative Fragments, by C. Taylor.

† Round temples are characterized by Vitruvius by the terms of *monopteral*, i. e. those without walls or cells, but with a cupola raised on pillars; and *peripteral*, which have detached columns, with an enclosed wall within, &c.

‡ Stuart's Antiquities of Athens, Vol. I.

§ Palladio, B. IV. Ch. 21. According to this author, the temples of Bacchus and Venus were to be built always on the outside of the city walls.

|| Palladio, B. IV. Ch. 22.

which he intended as a symbol of the whole universe. This temple of Vesta had an atrium, and a grove, near the fountain of Juturna, and in the inmost part of it was kept the sacred fire, which was attended by the Vestal Virgins. Near the Palace of Augustus was also another similar building, called the Temple of Vesta Palatina.* Near the celebrated cascade of the Anio, at Tivoli, is another *circular temple*, sacred to the Goddess *Vesta*. It is sometimes called the temple of Sibylla Tiburtina, is of the Corinthian order, and is much celebrated by travellers.† Upon the Celian Mount, at Rome, was a large *circular temple*, which, according to some writers, was built by Claudius, and dedicated to Faunus. It consisted of a circular wall, which included two colonnades, one within the other. It is now called St. Stephen the Round, and measures about 190 feet in diameter.‡ The most popular of these circular temples is the Pantheon at Rome, which is commonly supposed to have been erected by M. Agrippa, in his third consulate, though Palladio is of opinion that the body, or circular part, was built in the time of the republic, and the portico only added by Agrippa. It was repaired A. D. 607, and dedicated to the Blessed Virgin, by Pope Boniface IV. and, in three years after, it was again dedicated to all the saints, by Pope Gregory IV.§

We must recollect, that all || the preceding temples were originally erected and consecrated to Pagan worship; though some of them, with several other similar edifices, were afterwards converted into Christian churches. As this new doctrine extended its benign influence, it was found necessary to provide its ministers and disciples with appropriate places of devotion. These now assumed the names of *Ecclesia*, *Basilica*, and *Church*; and as Constantine the Great, who was the most powerful advocate in the cause, became more and more confirmed in the Christian tenets, he extended his liberality and influence towards the Christians, and their sacred structures. “The Christian temples of Antioch, Alexandria, Jerusalem, Constantinople, &c. displayed the ostentatious piety

* Montfaucon, Vol. II. Ch. 7. In this volume are several plans of circular temples.

† See Chevalier Piranezi's Plans, &c. of this building, and Desgodetz's *Antiquities of Rome*. The latter is translated by Marshall, and contains several plans, sections, &c. of ancient buildings.

‡ See Desgodetz's *Antiquities*.

§ Ibid.

|| The church of St. Agnes, according to some writers, was built for a temple of Bacchus; but others contend that it was erected by the Emperor Constantine.

piety of a prince, ambitious, in a declining age, to equal the perfect labours of antiquity.*” In the course of two centuries, from the reign of Constantine to that of Justinian, *eighteen hundred churches* of the empire were established and endowed.†

Let us now turn our eyes to the small islands of Britain, where we shall perceive a few glimmering rays of Christian light breaking through the mists of Paganism. In the beginning of the seventh century, Austin, or Augustin, with forty other monks, were deputed by Gregory the Great, from the papal see at Rome, to visit England. They were particularly instructed, by the zealous and sagacious pope, “not to destroy the *heathen temples* of the English, but only to remove the images of the gods, to wash the walls with holy water, to erect altars, and deposit relics in them, and so convert them into *Christian churches*,”‡ What was the exact shape and size of these temples, we are not well informed, though it is generally admitted that the first Saxon churches had *semicircular* east ends. Dr. Stukeley, speaking of round churches, very strangely says—“I suspect these are the most ancient churches in England, and probably built in the later times of the Romans, for Christian service,—at least in the early Saxon reigns.”§ As this remark is scarcely entitled to animadversion, let us endeavour to ascertain, with some appearance of consistency and rationality, the origin, styles of architecture, and characteristics of

ENGLISH ROUND CHURCHES.

These certainly constitute a singular and rare class of ancient edifices, and are eminently interesting to the architectural antiquary. The three examples here brought forward (see the annexed Prints) will perhaps stagger the faith, or remove the doubts, of those writers who contend that the *pointed arch*, when
once

* Eusebius, Hist. Eccles. L. X. Ch. 2, 3, 4. The bishop of Cæsarea, who studied and gratified the taste of his master, pronounced, in public, an elaborate description of the church of Jerusalem, (in Vit. Const. L. IV. C. 46.) It no longer exists; but he has inserted in the Life of Constantine, (L. III. Ch. 36,) a short account of the architecture and ornaments. He likewise mentions the Church of the Holy Apostles at Constantinople, (L. IV. Ch. 29.)” Gibbon’s Roman History, Vol. III. 292.

† Ibid.

‡ Henry’s History of Great Britain, Vol. III. p. 194, &c. See also Turner’s History of the Anglo-Saxons, Vol. IV.

§ Itinerarium Curiosum, p. 35.

Arch. Antiq. Pt. III.

once adopted, completely superseded the *semicircular*. Such antiquaries should recollect that new fashions, with every other species of novelty, are not instantaneously and universally embraced; but that they become prevalent according to their utility, and in proportion to the influence of the inventor. Every *new* fashion has also to contend with the prejudices of man, and with his established customs. The revolutions of architecture are not exempt from these obstacles; and we should not, therefore, be surprised in beholding *two styles* of arches, &c. employed in the same building.* In the circular parts of the churches at Northampton and at the Temple, this variety of style is decidedly manifest. Here the pointed arch is displayed, from its first formation, (the intersection of the semicircular arches in the Temple church) through the gradation of the plain, simple, almost straight-lined triangle, in the church at Northampton, to that of the Temple, where the same shaped arch is adorned with mouldings, and where it springs from the capitals of clustered columns.

The origin of round churches, in England, has been generally attributed to the Jews. This opinion was very prevalent in Cambridge, till Mr. Essex corrected it by his historical observations, which were published in the sixth volume of the *Archæologia*. "Their temple at Jerusalem," he observes, "was not of the circular form, neither was the tabernacle of Moses; nor do we find the modern Jews affect that figure in building their synagogues. It has, however, been generally supposed, that the round church at Cambridge, that at Northampton, and some others, were built, for synagogues, by the Jews, while they were permitted to dwell in those places; but as no probable reason can be assigned for this supposition, and I think it is very certain that the Jews, who were settled in Cambridge, had their synagogue, and probably dwelled together, in a part of the town now called the Jewry, so we may reasonably conclude, the round churches we find in other parts of this kingdom were not built by the Jews, for synagogues, whatever the places may be called in which they stand.†" As these churches are evidently not of Roman architecture, and as they were not erected by the Jews, we are naturally curious to ascertain when, and by whom, they were built. There appears to be four perfect examples of these buildings in England: St. Sepulchre's church at Cambridge, St. Sepulchre's

* I humbly offer this, merely as a hint, or a remark *en passant*, at present: in another place I hope to develope and elucidate the subject.

† *Archæologia*, Vol. VI. p. 166.

chre's church at Northampton, the Temple church, London, and a small church at Little Mapleston, Essex. All these, with one that was at Temple Bruer, and one at Aslackly, Lincolnshire, are generally attributed to the Knights Templars,* during their power and prosperity in England. This singular religious order of "knights-errant" obtained their organization and fame in the vicinity of the Church of the Holy-Sepulchre at Jerusalem.

It is the general opinion of writers, that this sacred structure was built by Helena, the mother of Constantine the Great; but, unfortunately, none of these writers have identified the part then built, or described its size, character, or style of architecture. Besides, we are informed that Charlemagne (A. D. 813.) *rebuilt* this venerated edifice. "The east end," observes Mr. Essex, "I take to be of his building, containing the semicircular tribune; but the intermediate part, between it and the sepulchre, is more modern, and might be rebuilt when the church was restored, in the year 1049, after it was defaced by the Saracens towards the end of the tenth century."† Bede, speaking of this structure, describes it as a large *round* church, with *three walls* and twelve pillars; but the precise disposition of these walls and pillars is not specified.‡ The round part of the present building materially differs from this description. It consists of a semicircular wall, which attaches to a large mass of buildings on the east, and a little within the wall is a circular colonnade, consisting of sixteen columns and piers, with an open space for four others, towards the east.§ The circular part of the building is of Roman architecture, and its roof, which is mostly of cedar, gradually diminishes from its base upwards, and terminates with a round aperture. This shape is rather singular, as it differs from the usual form and construction of domes, or cupolas. The other parts of the building consist of several chapels, oratories, passages, towers, &c. and on the south side is displayed several examples of *pointed arched* doors and windows, with corresponding *clustered columns*. Sandys, Le Bruyn, and Maundrell,

* The Templars had numerous other places of residence in England, where they established Preceptories, &c. In Strype's edition of Stow, 1720, Vol. I. p. 270, it is said that they had *temples* at London, Cambridge, Bristol, Canterbury, Dover, Warwick, &c.

† Archæologia, VI. p. 169.

‡ Resurrectionis Dominicæ *rotunda* ecclesia tribus cincta parietibus, duodecim columnis sustentatur. (De Locis Sanctis, Cap. 2.)

§ See the ground plan in Sandy's Travels. I have also been favoured with a view of a model of this church, now in the possession of the learned author of *Munimenta Antiqua*.

Maundrell, who have all visited this place, are so extremely vague and unsatisfactory in their respective *accounts*, (I cannot apply the term of *history*, or *description*,) that they prove more tantalizing than gratifying to our curiosity.

This sacred structure was revered, by the holy knights, above all earthly objects; their enthusiasm had endowed its every stone with marvellous qualities; and they foolishly fancied it a secure passport to heaven, if they lost their lives in defence of the building. As it was their province to protect Christian pilgrims against the Saracens, and as they were originally instituted and stationed at the Church of the Holy Sepulchre, it seems extremely probable that they would imitate that structure, when they were afterwards distributed in companies over Europe, and when they had occasion to erect a *new* church. This appears actually to have been the case with those that settled in England; for we have already seen that they had circular churches at several places,* and some of these were dedicated to the Holy Sepulchre, or Sanctum Sepulchrum. Perhaps the most ancient of these is that at Cambridge, which I now proceed to describe.

* “The German writer of ‘*Voyage en Sicile & dans la Grande Grèce adressé à l’Abbé Winckelman, Lausanne, 8vo. 1773,*’ gives this description of a church of St. Sepulchre at Brindisi, the ancient Brundisium. ‘On donne l’Eglise du St. Sepulcre pour un *temple antique*; c’étoit une rotonde; cet edifice n’est point du bon tems de l’architecture: sa forme n’est pas parfaitement circulaire & il n’y a point de portique à l’entrée, et il decrit un demi circle différent, qui ne fait point corps avec le reste du bâtiment; ce qui lui donne une irregularité désagréable. L’on reconnoit aussi le mauvais goût du tems de la decadence des arts aux ornemens de l’ancienne porte qui est murée aujourd’hui. Cet edifice est vouté & soutenu entierement par des colonnes de marbre.’

“This person, who was over head and ears in Roman and Grecian antiquities, would not have thought it worth his while to have taken notice of an ancient Christian temple, as this is no doubt, had he not mistaken it for a Pagan one. The description answers exactly to our church of the Holy Sepulchre at Cambridge.” British Museum, Cole’s MSS. Vol. II. p. 46.

CHURCH



Engraved by J. Sturt, from Drawing by G. Shepherd, after a Sketch by S. Prout, for the Architectural Antiquities of Great Britain.

ST SEPULCHRE'S CHURCH,
(Western Entrance.)
Cambridge.

To the Rev.^d D^r REES, F.R.S. Editor of the New Cyclopædia &c. this plate is inscribed as a memento of the Author's respect & esteem.

London, Published Dec^r 25. 1805, by Longman, Hurst, Roe, & Orme, Paternoster Row; J. Taylor High Holborn; J. Britton Tavistock Place.

[illegible]

London, Published Dec. 25th 1865, by Longman, Hurst, Rees, & Orms, Paternoster Row; J. Taylor, High Holborn, & J. Britton, Turistock Place.

CHURCH OF THE HOLY SEPULCHRE,

OR,

St. Sepulchre's Church,

CAMBRIDGE.

OF this curious structure, says Mr. Essex,* "it will be easier to ascertain the age, than to tell who was the founder." This he endeavours to prove by the style of the building; for it happens equally unfortunate, in this instance, as with most ancient structures, that all records relating to their *time* of erection are lost through neglect, or destroyed in those commotions which have so frequently disorganized the civil institutions of this country. Wanting these decisive documents, we must seek for other evidence; and the most satisfactory we can appeal to, in the case of ancient buildings, seems to be those peculiarities of style, which continued to change and improve from the time of erecting the earliest Saxon churches, till the reign of Henry the Eighth. Adopting this criterion, Mr. Essex asserts that the present round church "was built in the reign of Henry the First, or between the first and second croisades, and is, I apprehend, the oldest church of this form in England."†

The annexed ground plan, (Plate I.) with the interior and exterior views of the building, (Plates II. and III.) will exhibit the form, and the peculiar style of arches in the door and windows; also the columns, capitals, buttresses, groinings, &c. From these we perceive that it consisted of a circular wall, which was originally perforated with six semicircular-headed windows, and an ornamented doorway of the same shape. The latter is still very perfect, and apparently in the original style of decoration, but the former have been all altered, by widening, and the introduction of mullions, &c. Within the outer wall is a circular colonnade, of eight columns. These are short and massy, without any base, and with a narrow ornamented capital, which varies in different columns. Eight semicircular arches spring from these, besides some groined mouldings, which tend to support the arched roof of the surrounding aisle. Some of these groins are indented with the zig-zag ornament, which is marked in the annexed plan, as also in the interior view. Above these arches

is

* *Archæologia*, VI. 173.

† "The Baptistery at Pisa, in Italy, may be ranked among the round churches, and was begun about thirty years after the church at Cambridge, and finished in the year 1160, by Deotisalvi, an eminent architect of that age. *Josephi Martinii Theatrum Basilicæ Pisanæ.*" Essex.

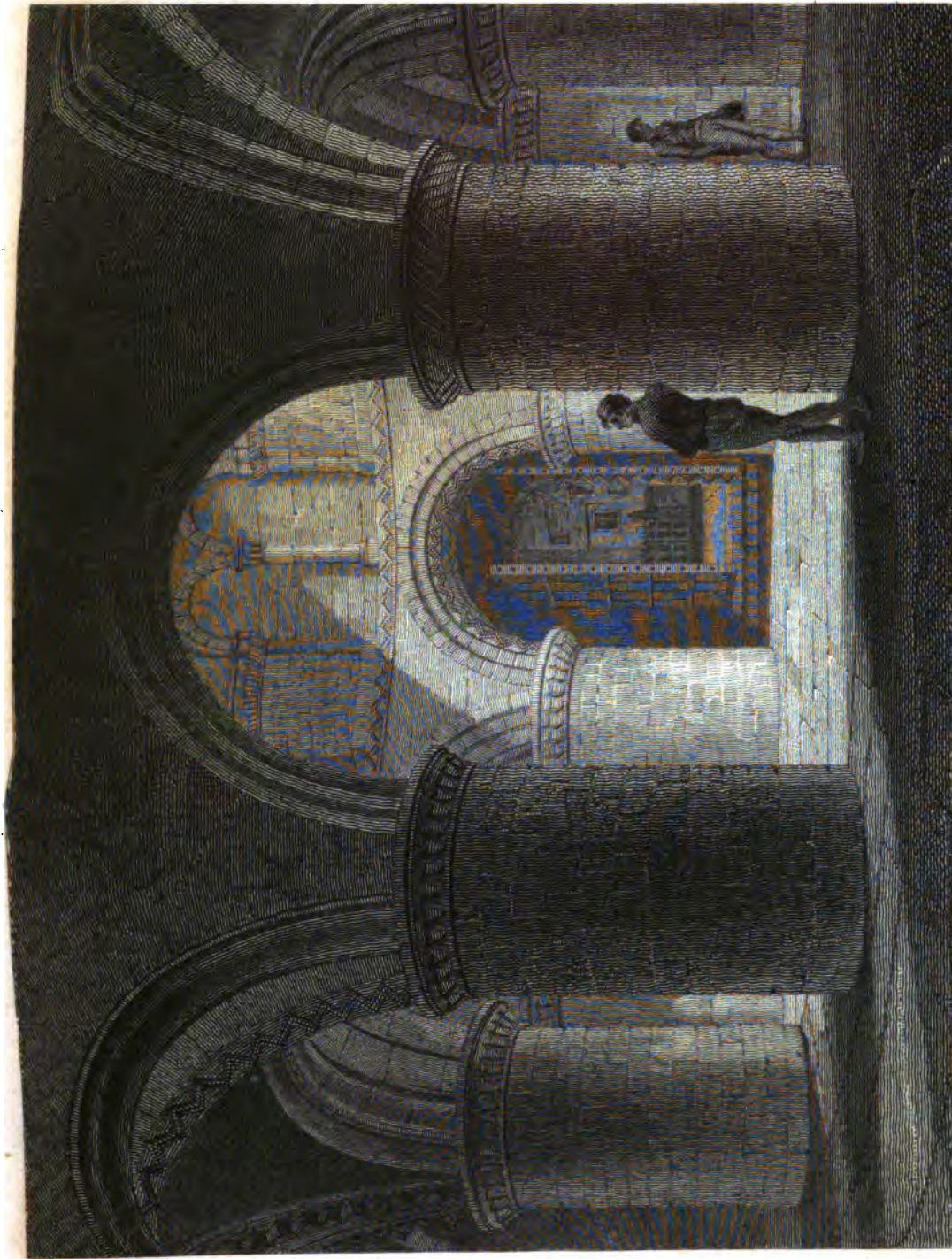
Arch. Antiq. Pt. III.

is a continued arcade, which originally opened to the gallery over the aisle, but the apertures are now walled up. (See Plate III.). Two small semicircular arches, beneath one archivault, opened immediately over the lower arch, and between each of the two arches is a large short column, the diameter of which is nearly equal to its height, and two small three-quarter columns attached to it. These are perhaps the only examples of the kind in England, and is probably the first specimen of a *clustered column*. Over this are two tiers of windows of different character, (See Plate II.) which were introduced, and the tower raised one story, "for the reception of bells, in the reign of Edward the Second, and all these windows (except one on the east side, just over the junction of the circular with the other part of the building) were then altered, to give more light."* The shape and character of these windows are correctly delineated in Plate II. where the entrance western door constitutes a fine and bold feature. This is still very perfect, and its mouldings and sculptured ornaments extremely sharp and square. It appears to have been formerly guarded by a porch. Six three-quarter columns support three different archivault mouldings; the characteristic ornaments of which will be seen in Plate II. where it will appear that the first story of the tower, above the circular church, is octangular, and the upper story is divided into sixteen sides.

The east end, or chancel, which, with a northern aisle, are marked with a lighter colour in the accompanying plan, was built in the year 1313, as appears by a deed for that purpose, "dat. apud Cantebr. die Dmica prox. post festie St. Valentine Martiris An. Dni. M,CCC,XIII."

Much of the original design and pristine character of this building have been altered and injured by late alterations, and by the injudicious operations of the carpenter, whitewasher, and bricklayer, whose performances are commonly, though really ironically, called "*beautifying*." The masonry of the ancient circular wall, and also of the columns and arches, evinces considerable skill, as the stones are all squared and chiselled with mathematical accuracy, to suit their respective situations. As the columns and wall are circular, and each faced with small wrought stones, it was necessary to form two of the sides and the exterior surface by geometrical rules: the first being regulated by the lines of the radius, and the latter by the diameter of the circle. In examining this building, we are struck with its ponderous and durable appearance, as if it was intended for a castellated building, and calculated to defy the warfare of time and of man.

* Archæologia, Vol. VI. p. 177.



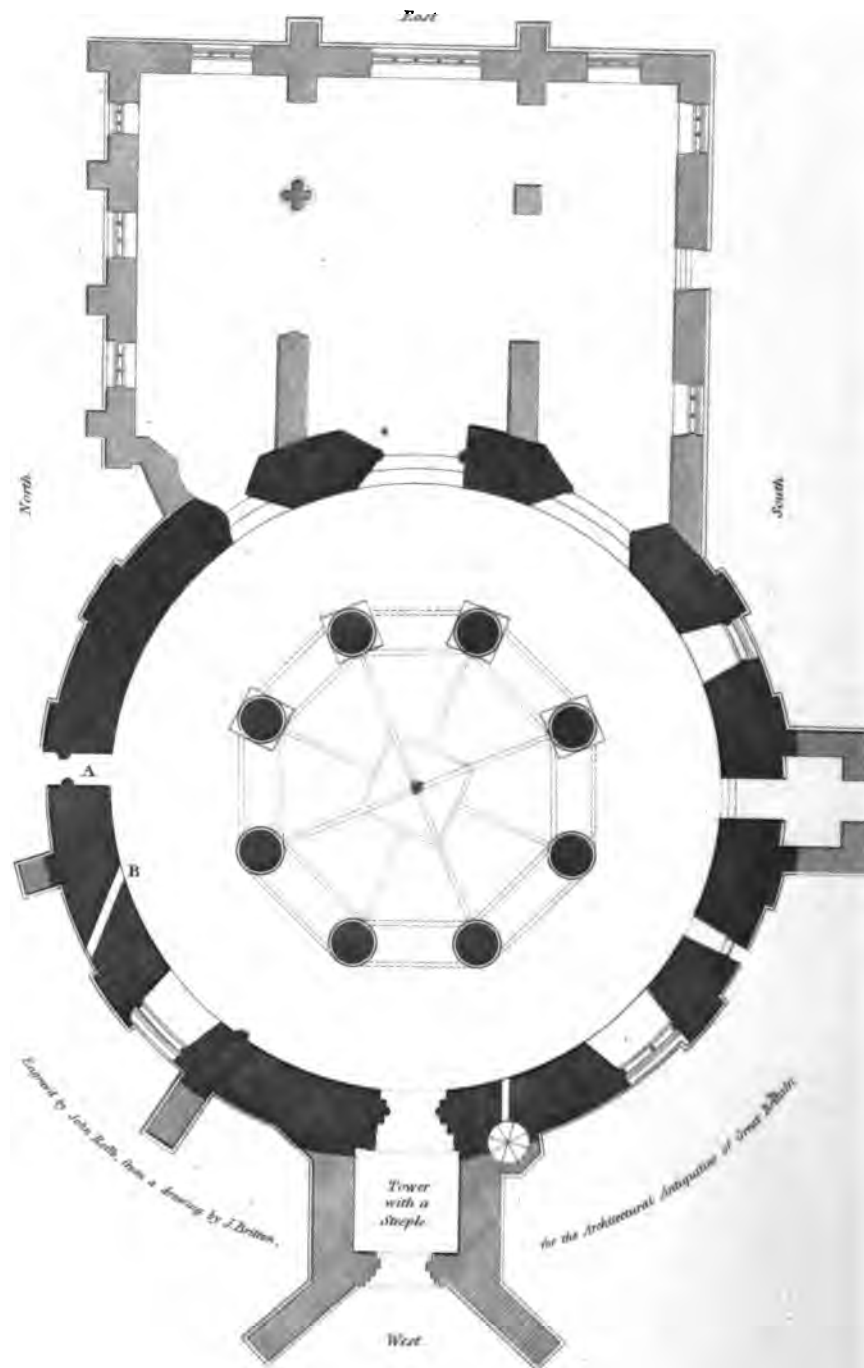
Designed by J. C. Smith from a drawing by J. L. Bond, after a sketch by J. Brown, for the Architectural Antiquities of Great Britain.

ST SEPULCHRE'S CHURCH.
(looking West)
 Cambridge.

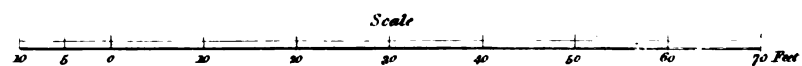
To Sir HENRY CHARLES ENGLEFIELD, Bart. in commemoration of his laudable and various patronage for the illustration of our national Antiquities, this plate is respectfully inscribed by the Author.

London, Published Dec^r 4th 1794, by Longman, Elms, Bar, & Cross, Successors Bar, J. Taylor, High School, and Johnson, St. Andrew's Place.

PLAN OF
ST SEPULCHRE'S CHURCH,
Northampton.



PL. I.



•• The parts of a lighter colour appear to be additions to the original building.

London, Published Dec^r 1845, by Longman, Hurst, Ross & Orme, Pall-mall East; J. Taylor, High Holborn, and J. Britton, Tavistock Place.

St. Sepulchre's Church,

NORTHAMPTON.

"THE Church of the Holy Sepulchre (at Northampton) was *supposed* to have been built by the Knights Templars, on the model of that at Jerusalem."*— Such is the account that Mr. Pennant repeats from Mr. Bridges, the historian of the county; and it is greatly to be regretted, that neither he, nor any other antiquary or topographer, has preserved any authentic records relating to the building of this edifice. It has been too generally the practice with local historians, to swell their pages with long and useless lists of mayors, incumbents, &c. and at the same time either totally neglect, or vaguely notice, those remote occurrences, which, if properly developed, would materially illumine the hemisphere of ancient history, and thereby enable us to see more distinctly the peculiar arts, manners, customs, &c. of our ancestors. As the circular part of this church was built by the Templars, I am induced to suppose that it was erected towards the end of the twelfth, or beginning of the thirteenth century, when the *pointed arch* style began to prevail. In this building (Vide Plate III.) it will be seen that all the arches over the circular colonnade are in this shape; though it seems evident, from the size and character of the columns, and the plainness of the archivaults, that they were constructed without any regard to decoration or beauty. In examining and comparing the three churches, here attempted to be illustrated, we perceive a manifest difference, both in their architectural designs and masonic execution. This, at Northampton, though advancing a little in beauty of *proportion* from that at Cambridge, is much inferior to the Temple church in elegance of parts, and is, indeed, far inferior to either in execution. Deprived of authentic document, we cannot positively account for the cause of this; and, as man is generally most partial to his own conjectures on such subjects, I am not disposed to divert or counteract them by any theoretical animadversions.

By the ground plan, (Plate I.) and interior view, (Plate III.) the reader will perceive that the walls of the circular building are thicker than those of the round church at Cambridge; that the columns are smaller, and higher; that they have bases and capitals, some square and some round; that the circular aisle has no arched roof, but is merely covered with timber; and that, immediately

* Tour from Chester to London.

diately above the columns, the wall becomes octangular. These are peculiarities which distinguish it from the other circular churches, and render it an unique example of ancient architecture.

Plate I. Plan of the church, with the tower, porch, &c. In the drawing of this, I have marked those parts light which appear to be additions to the ancient circular building. The * is inserted to shew the situation where the artist stood to take the two accompanying views, Plates II. and III.

A. An ancient entrance doorway, (now walled up,) with a pointed arch externally, but with a semicircular arch within. B. A small window, cut through the wall in an *oblique direction*. The dotted lines across from column to column denote the disposition of the great beams, or rafters.

Plate II. Exterior View of the circular part of the church, with the tower, &c. In this view are represented some of the ancient windows, which are now walled up, but the size and character of which are of the most simple Saxon style. There were two tiers of these.

Plate III. Interior View of the circular part of this church, in which the shape and style of the arches, columns, &c. are accurately represented.—From this it will be seen that four of the columns have square bases, and capitals, whilst, in the other four, these are circular. Bridges, in his History of Northamptonshire, pronounces these of “the *Tuscan order*,” and Mr. Grose has repeated his words, though they might with equal propriety have called them Doric, or Ionic.

In representing the interior of this church, and that at Cambridge, I thought it most advisable, and most consistent with *Architectural Antiquities*, to omit the *pews*, and other objects, which are decidedly modern additions, and which would neither ornament the views, nor tend to elucidate the original style of architecture.

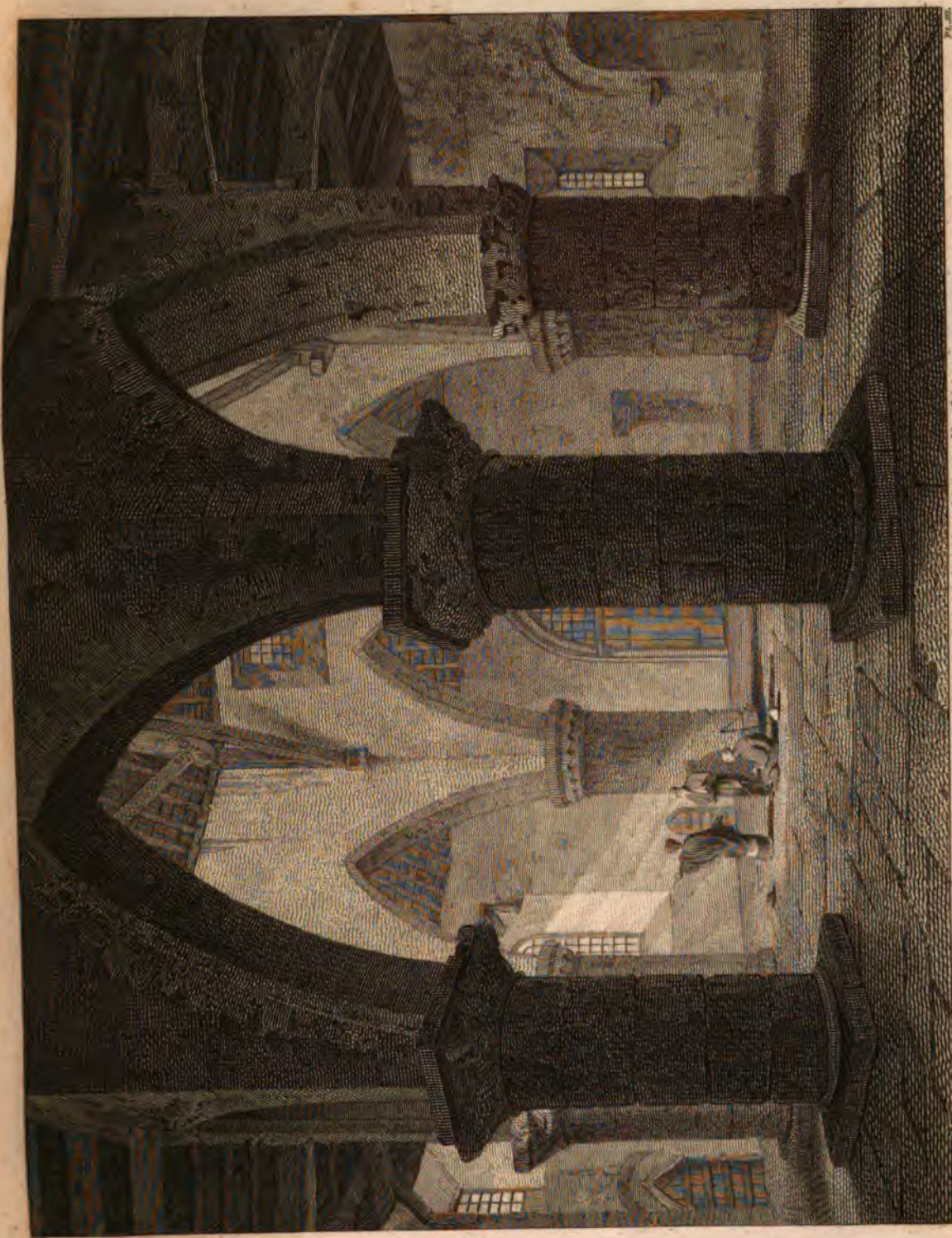


Engr'd by John Smith from a Sketch by G. Shepherd. for the Architectural Antiquities of Great Britain.

PL. II.

**ST SEPULCHRE'S CHURCH, N.E.
Northampton.**

EDW. KING, Esq. F.R.S. & F.A.S. Author of "Monumenta Antiqua" &c. who both by his writings & Patronage, has greatly promoted the Study of our National Antiquities this plate is respectfully inscribed by
the Author.
London, Published Dec. 1785, by Longman Hurst, Rees & Orme Paternoster Row, J. Taylor High Holborn and J. Briston, Tottenh Place.



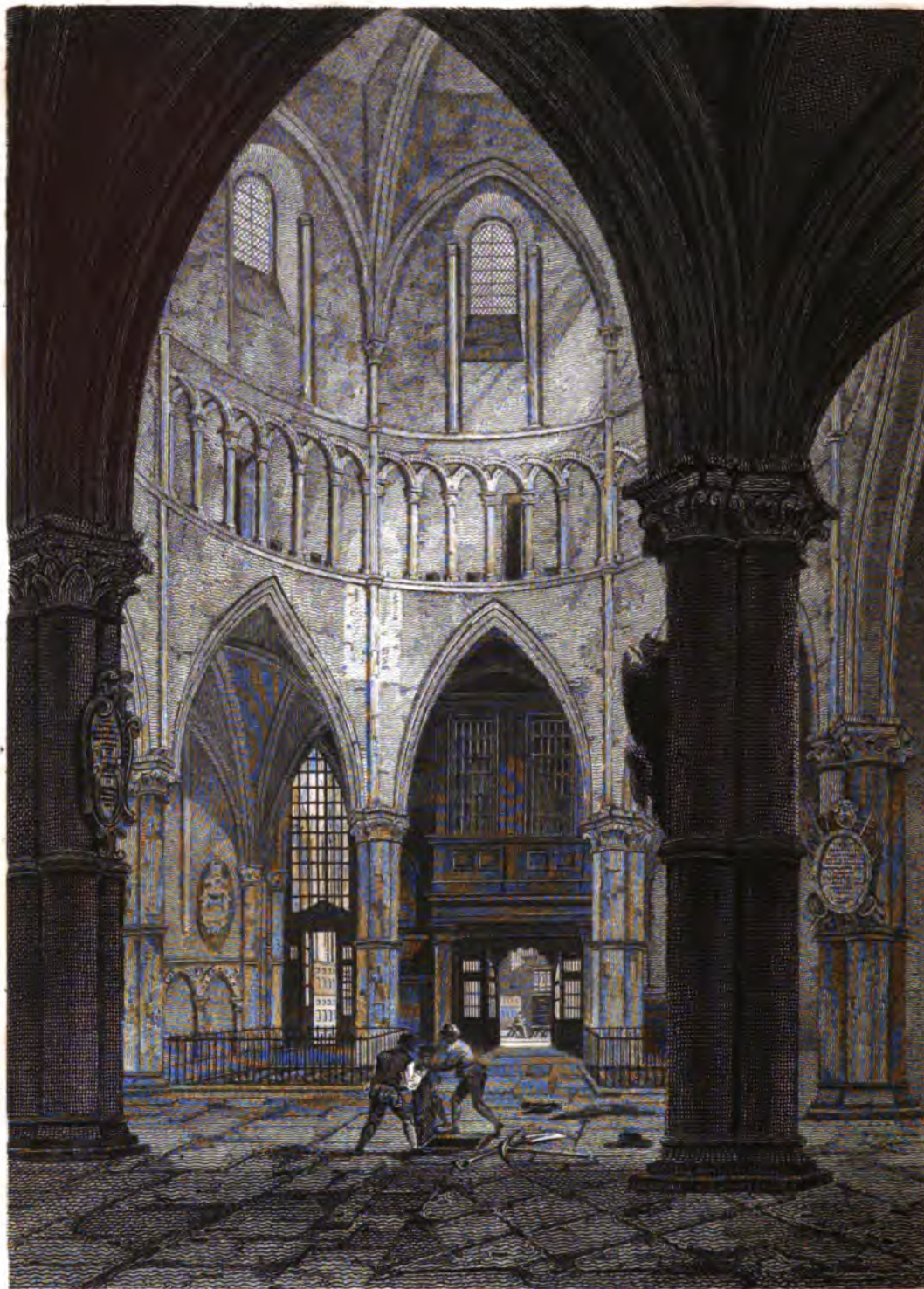
Engraved by J. Smith from a Drawing by W. Daniell for the Architectural Antiquities of Great Britain.

ST. SEPULCHRE'S CHURCH.

(see page 104.)
Northampton.

To the Rev. J. D. NICHOLAS, Mayor of Northampton; this plate is inscribed by his sincere friend, John Britton.

London, Published Decr. 25. 1803, by Longman, Hurst, Ross & Co. in Strand, near Royal Exchange, and J. Britton, Tavistock Place.



Engraved by W. Woodcutt, from a Drawing by E. Nash, for the Architectural Antiquities of Great Britain.

**CIRCULAR PART OF
THE TEMPLE CHURCH,
London.**

To SAMUELSON Esq. F.R.S. & F.A.S. Keeper of His Majesty's Records in the Tower &c. this View is respectfully inscribed by The Author.

London Published Dec: 23. 1846. by Longman, Hurst, Ross & Orme, Stationers near Rev. J. Taylor, High Holborn, and J. Britton, Tavistock Place.

The Temple Church,

LONDON.

THIS curious ancient structure displays some singular and interesting specimens of ecclesiastical architecture. The *semicircular, intersecting, and pointed arches* are all exhibited in this edifice, and we cannot hesitate in admitting that all these were constructed at one time. It was, however, at that period when the pointed-arch system was in its infancy, and therefore too weak to effect a complete conquest over its veteran rival. Hence we may easily account for the mixture of the circular and pointed arches, with the intermediate or connecting link, the intersecting, which are exhibited in this and several other ancient edifices.

The original Temple church, with its connected buildings, obtained the name of the *New Temple*, in 1185, at which time the Templars removed from their former residence in "Holburne, in the suburbs of London."* In this year their new church was dedicated by Heraclitus, Patriarch of Jerusalem, who was then in England.† The day and year of this event, with the names of the saints, and of the person that officiated on the occasion, are recorded in the following inscription, which was cut in stone, and inserted in the wall over the church door, towards the cloister:—

+ ANNO · AB · INCARNATIONE · DOMINI · M · C · L · XXX · V : DEDICATA —

HEC ECCLESIA · IN · HONORE · BEATE · MARIE · A · DNO ·

EBACLIO DEI · GRA · SCE · RESURRECTIONIS ·

ECCLESIE PATRIARCHA, IIII. IDUS FEBRUARII QUI · EAM

ANNATIM · PETENTIB · DE · IIUNTA · S ·

PENITENTIA · LX · DIES INDULSIT‡

This seems a very satisfactory document for the date of *consecrating* the church; and its erection could not be long prior to this event: but it appears by Dugdale that this edifice did not last sixty years, for, in 1240, it was *again dedicated*,

* Dugdale's Warwickshire, p. 704. Dugdale and all our antiquaries are agreed, that the first body or society of Templars, that came to England, settled in London, at a place called Holburne, or Old-bourne, near Southampton Buildings. "About a century ago, part of the *first* Temple church was discovered, on pulling down some old houses. It was built of Caen stone, and *circular*, like the present church." Antiquities of the Inns of Court and Chancery, 1804.

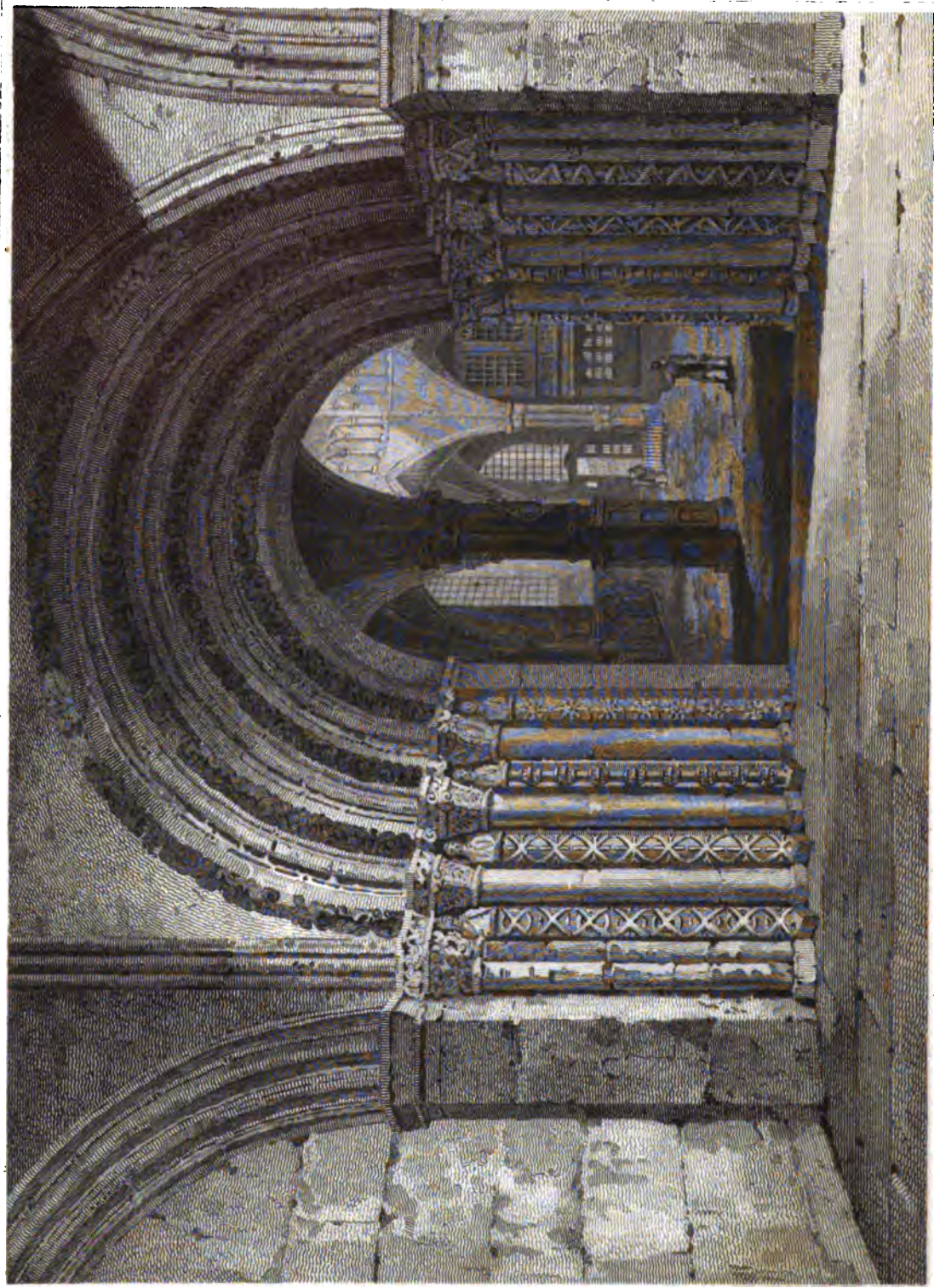
† Pegge's Sylloge of Inscriptions.

‡ This Inscription, with the stone, were destroyed by workmen, when repairing the church, in 1695; but a *fac simile* of it was taken, and engraved, and is preserved in Pegge's Sylloge of Inscriptions, also in Nichols's History of Leicestershire, Vol. III. p. 944. In this volume our indefatigable topographer has also detailed many curious particulars, with records, relating to the Knights Templars.

dedicated, and, as Mr. Grose remarks, "about the same time *re-edified*."* These dates are decisive as to certain events, but they are not *explanatory* of what buildings were raised at either of those periods, and, unfortunately for our scrupulous curiosity, these are the only dates that have been preserved, in the published annals, relating to this building. These also, jointly considered, serve more to perplex than to develop the real history of this structure; for, if the church was re-edified and new consecrated in 1240, is it not rather surprising that the original inscription of 1185 should be again inserted in the walls, without any additional or commemorative memento of the new erection? In this predicament I shall humbly offer my conjectures, (which shall be founded on the basis of analogy,) as the principal records of the Temple were burnt in the disturbances which were created by Wat Tyler, and his infatuated associates, in the reign of Richard the Second, 1381. The exterior wall of the circular church, with the great western door, I should consider as the remains of the original building of 1185; but the six clustered columns within, with the incumbent arches, and the whole of the square church, seems nearly to correspond with those examples of ecclesiastical buildings which we know to be of Henry the Third's reign.† Besides, during this monarch's sovereignty, the Templars acquired considerable extent of property, with additional liberties and immunities, and as their numbers and revenues increased, it was but a natural consequence for them to increase the dimensions of their church. In raising the superstructure of the circular part, they mixed their new with the old style of arches, and to make these assimilate, they seem to have introduced that tier of intersecting arcades which appear immediately above the circular range of pointed arches (see plate II.) The windows of this building, both in the ailes and above these intersecting arches, have semicircular tops, though the height and shape of the opening, with the three quarter columns at the angles, and the groining above, are all of the pointed style. The lower part of the inner face of the wall is also ornamented with a continued series of pointed arch arcades, the bases, columns, and capitals of which are in the circular style. The archivault moulding of these are all ornamented with squarish indentations or dentils, and
over

* Antiquities, Vol. III. p. 143.

† The architecture of Salisbury Cathedral is very similar to this of the Temple church. It was "begun early in the reign of Henry the Third, and finished in the year 1258." *Bentham's History of Ely*, p. 39. The Elder-Chapel of our Lady, in Bristol cathedral, "is a beautiful specimen of the early Gothic architecture, which prevailed in the reign of Henry the Third: the windows have three long lancet-shaped lights within an arch, with slender detached pillars before them." *Lysons's Collection of Gloucestershire Antiquities*. The Presbytery or eastern end of Ely Cathedral was finished in 1250, and displays a similar style of windows. *Bentham's Ely*, p. 39. Other examples of a parallel style might be adduced.



PL. III.

Designed by J. Spence Stiles a Drawing by J. C. Smith for the Illustrated Subscription of Great Britain

DOOR WAY TO THE
TEMPLE CHURCH.
 London.

TO THOSE PHILLIPS P. 40. 1. 1. who has manifested much Taste and Truth in his Discourse, and much Kindness to his obliged friend J. Britton.

London: Published April 1. 1815. by T. Agnew, Street, near St. Dunstons Church, and J. Britton, Strand, near St. Martin's Church.

over every capital is a grotesque head in high basso relievo. These appear to be all cast, and every one is distinguished by a variety in its attitude and expression. Within the outside wall are six clustered columns, each of which consists of four shafts, detached from each other, though the bases, capitals, and centres are connected. The situation and character of these, as also the intersecting arcades, the shape of the pointed arch, and proportionate shape of the doors, windows, &c. are all delineated in the annexed plan and view, plates I. and II. A distinguished ornament and feature of this circular building is the great entrance DOOR-WAY, marked A in the plan. This is formed by a large, deep, semicircular arch, which consists of four sculptured groined mouldings, and the same number of plain ribs. These rest on square capitals, all of which are embellished with sculptured foliage, and the piers between every column are ornamented with various figures of lozenges, roses, foliage, &c. Between these capitals are eight small half-length human figures, in basso relievo. Some of these are said to be effigies of Henry II. his Queen, Heraclitus, &c. This singular and curious door-way is in a good state of preservation, which perhaps may be accounted for from its confined and obscure situation. It seems to have been always protected by a porch, or perhaps a part of a cloister, and it is additionally guarded by iron railing. The ornaments of this, as well as all other ornaments of capitals, bases, mouldings, and the whole interior surface, are cased with a sort of stucco, which, in *dry* situations, is still extremely sound and firm; but on the north side, where houses are attached to the wall, and where the draining is not carefully attended to, it is gradually crumbling away, and if not speedily remedied, will exhibit a scene of sad delapidation.*

Plate I. GROUND PLAN OF THE TEMPLE CHURCH. The shape, dimensions, and relative proportions of this building are here carefully and accurately displayed; for which I beg to acknowledge my obligations to the draughtsman whose name is annexed. A. The great entrance doorway, already described. B. This apartment is entered by a descent of five steps, and appears to be a sort of private chapel, or oratory.† It has an arched roof, with large ribs, and in the walls at the east end are four square niches, one or two of which were probably

* The patriotic conduct of some public societies is entitled to general panegyric, whilst the niggardly procedure of others provokes our astonishment and censure. As the societies of the Middle and Inner Temple are equally interested in the stability of their public buildings, and as they have evinced a disposition to sacrifice a little private interest to general utility and beauty, we are surprised that they do not remove the several petty shops, &c. which are built against the sides of this church, and which not only disfigure the building, but are highly injurious to its walls and foundations.

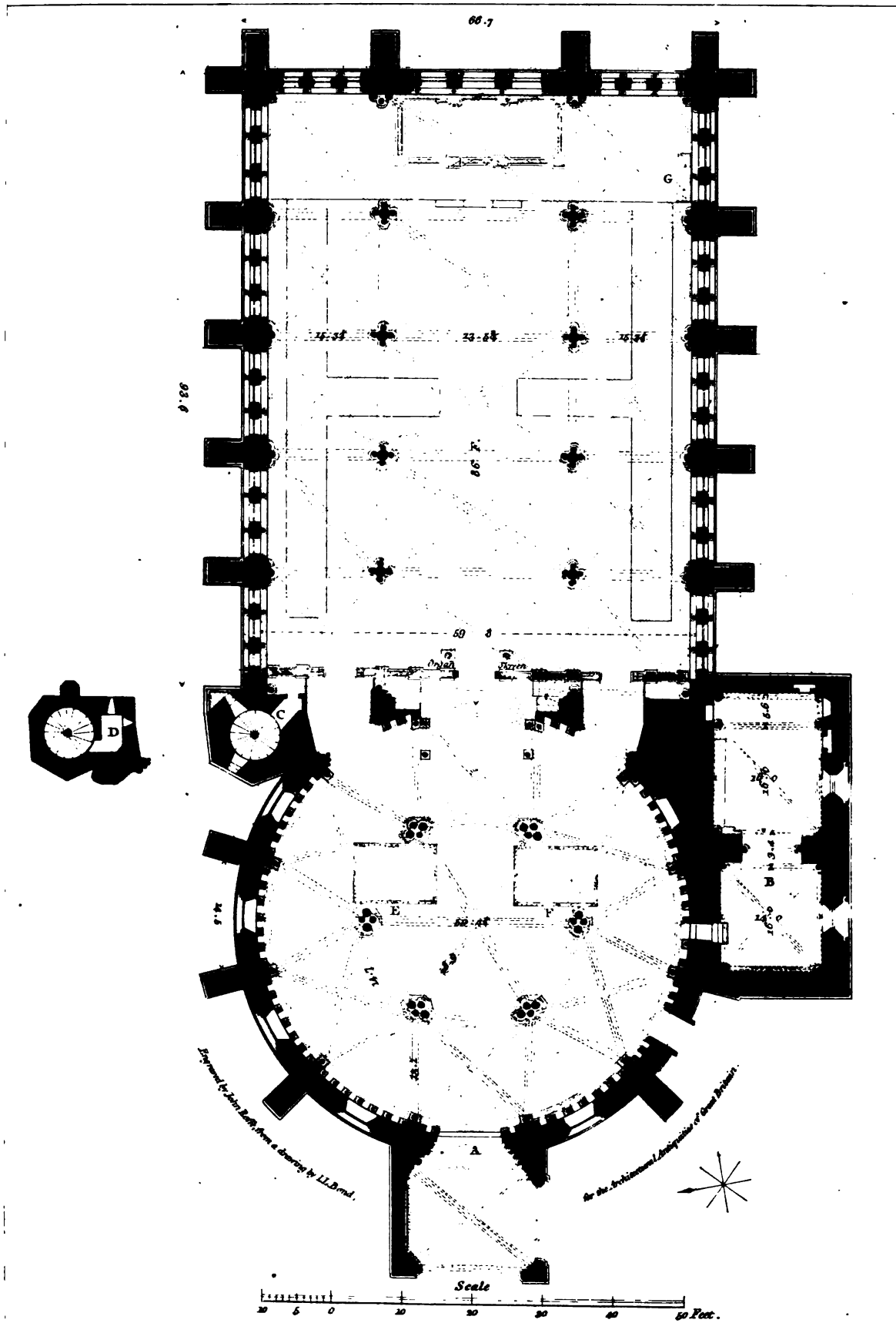
† It is now occupied by a vast quantity of records, or *finer*, from the time of Henry VIII. and belongs to the Chirographer's office.

bably for piscinas. Above the arched roof was another story, which was also arched over: some of the ribs remain. C. Staircase which leads to a gallery over the circular aisle; also to the roof of the modern church. D. A horizontal section of the staircase, &c. at about eighteen steps from the ground, where there is a small apartment cut in the wall, four feet six inches by two feet six inches. This appears to have been a penitentiary cell, or place of confinement. It has two small apertures, one looking directly up the north aisle, and the other opening into the circular church. E. and F. mark the situation of nine effigies, which are generally considered as representative statues of some Knights Templar, or Crusaders, engaged in the holy war. They are engraved in Mr. Gough's elaborate and useful work on sepulchral monuments, wherein the learned author has endeavoured to identify the persons represented. But as tradition is very vague on the subject, and there is no inscriptions on either, or any very decisive characteristics to discriminate them from numerous other similar statues, I cannot easily prevail on myself to assign to them "*a local*" personification and "*a name*," without more substantial evidence than what I have yet met with. At G. is a tomb and statue of a bishop, or mitred abbot, in pontificalibus.

The present church, which attaches to the eastern part of the circular, is a large, lofty, and light building, consisting of three aisles of *equal height*. The roof is supported by eight quadruple clustered columns, from the capitals of which diverge several groined ribs. The direction and number of these are marked by dotted lines in the accompanying plan. The plan, situation, and number of the windows are also marked; and it will be seen that all those of the present church consist of three lights, each with two mullions. Each window has three pointed arches, of that character commonly called lancet shape, with the central rising above the lateral ones, and each is ornamented with four small long detached columns on the inside.

For further information relating to the societies and buildings of the TEMPLE, London, and to the KNIGHTS TEMPLARS, I refer to the following works, all of which I have examined for the preceding account: Tanner's *Notitia Monastica*, Pref. vi. and p. 307. Strype's edition of Stow's *Survey of London*, Ed. 1633, Book III. p. 270, B. IV. p. 69. Dugdale's *Origines Juridicalis*, p. 173. Dugdale's *Monasticon Anglicanum*, Tom II. p. 511. Dugdale's *Warwickshire*, Ed. 1656, p. 704; Nichols's *History of Leicestershire*, Vol. III. p. 942; Newcourt's *Repertorium*, Vol. I. p. 544; Rymer's *Fœdera*, Vol. I. p. 30, and Vol. III. Gough's edition of Camden's *Britannia*. Vol. II. Gough's *Sepulchral Monuments*, Introd. civ. &c. But for the most luminous and unprejudiced history of the "*Quixotic Crusaders*," and their devastating expeditions, misnomered "holy wars," see Gibbon's *decline and fall of the Roman Empire*, Vol. III. 8vo.

PLAN OF
THE TEMPLE CHURCH,
London.



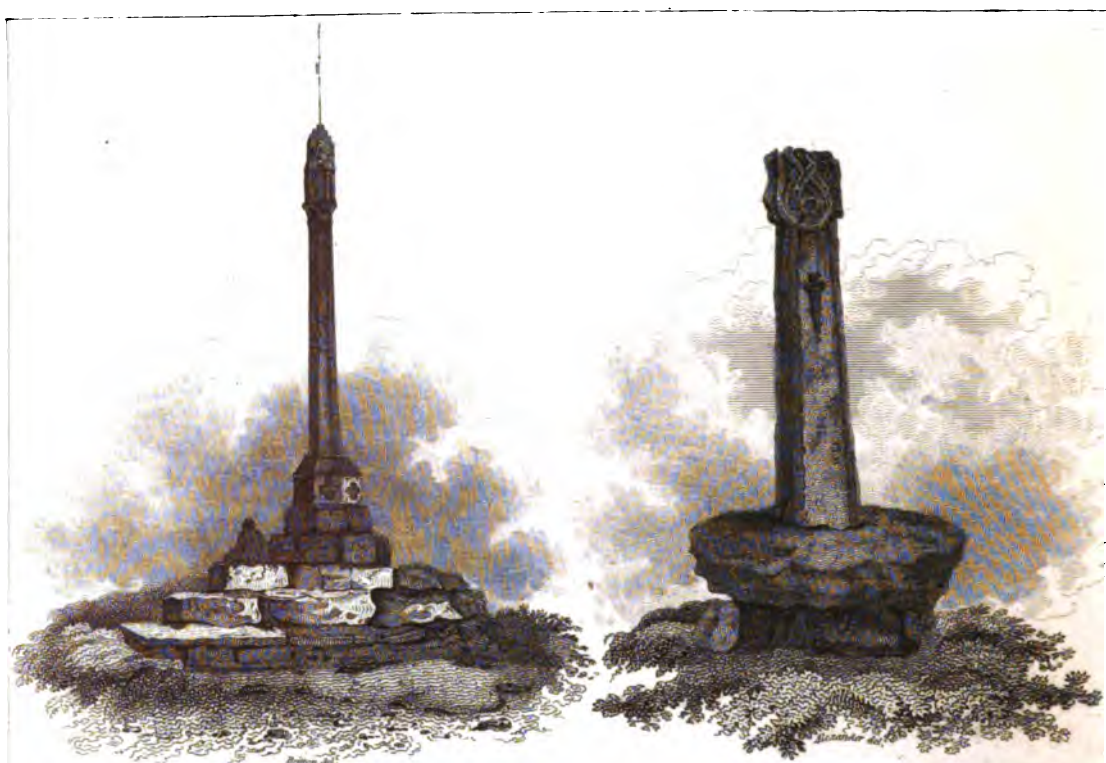


Fig. I.

Fig. II.

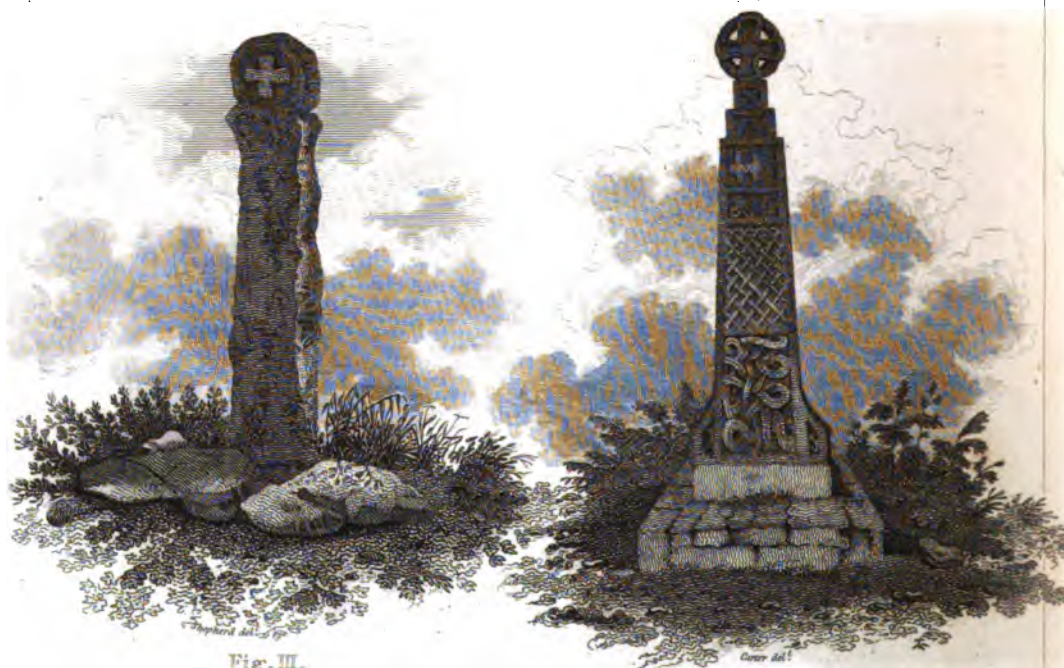


Fig. III.

Fig. IV.

Engraved by John Smith, for the Architectural Antiquities of Great Britain.

PL. A.

FOUR CROSSES.

Fig. I. at Ocklade in Wilts. — Fig. II. in Cerran Church Yard, Merionethshire. — Fig. III. on Curraton Down, Cornwall. — Fig. IV. at Cerran, Pembrokeshire. To F. SAYERS, M.D. whose *Historical & Antiquarian Miscellanies* evince a knowledge of, & partiality to English Antiquities, this plate is inscribed by J. Britton.

London Published April 1806, by Longman, Hurst, Ross & Orme, Paternoster Row; J. Taylor, High Holborn; and J. Britton, Caricock Place.

AN ESSAY
TOWARDS
A HISTORY AND DESCRIPTION OF
Ancient Stone Crosses.

CROSSES may be considered and described as objects of antiquity, as relics of peculiar customs, and as monuments of art. To investigate their remote history, and varied appropriation, would demand a very extended enquiry, and would require a more copious dissertation than is compatible with the present work, or applicable to its avowed intention. The practice of raising and fixing single stones upright, is of very remote antiquity; for, in the records of holy writ, it is stated that Jacob erected some of these monuments on different occasions, one of which is particularly mentioned in Genesis, ch. xxviii. 18. Joshua also raised "a great stone" to commemorate a sacred obligation between himself, his people, and the Deity.* Several other instances of this kind occur in the Scriptures: and in the historical accounts of Syria, Egypt, Greece, and their dependant colonies, we find that the worship of single blocks of stone, variously modified, was very common. Numerous other examples might be adduced of the prevalence of this custom in former ages; but it was not till long after the crucifixion of Christ, that *the Cross* was raised as a glorious memento to the religionist, and by him contemplated with reverence. Anterior to this awfully important event, "the cross was so common a punishment," observes Montfaucon, "that, by frequent use, the word was made to signify all sorts of pains and torments; all griefs, difficulties, and solitudes, even though they did not proceed from any external torment, were styled crosses,† of which Plautus and Terence could furnish examples enough. All sorts of torture, and all kinds of death, were called a cross; it is in this sense that Plautus, in his prologue to the *Mænechoni*, says of a man that was carried away by the current of the water, and drowned, in crossing a river—'Abstraxitque hominem in maxumam malam *crucem*.' This was so general a name for all sorts

* Joshua, Ch. xiv.

† This word is still very common in most, if not in all parts of England; and is very generally applied, by different ranks of society, to signify those occurrences that disappoint or distress the person.

sorts of torments, that the most common term to express them was *cruciatus*, derived from *crux*, *crucis*; and to torment was expressed likewise by *cruciare*.*

It is remarked, by historians, that our Saviour was doomed to suffer on the cross, between two thieves, as the most ignominious and degrading punishment that could be inflicted. So singular are some of the transitions in this world, and so opposite the sentiments of man in different periods of society, that what is universally esteemed at one time, is detested and despised at another. Such was the case with the cross:—for ages, and in many countries, it had continued to excite dread and terror: but after Constantine the Great had adopted it as a symbol of faith, and sanctified it, his people soon began to adore what they previously abhorred. “The piety, rather than the humanity, of Constantine soon abolished in his dominions, the punishment which the Saviour of mankind had condescended to suffer; but the emperor had already learned to despise the prejudices of his education, and of his people, before he could erect, in the midst of Rome, his own statue bearing a cross in its right hand, with an inscription, which referred the victory of his arms, and the deliverance of Rome, to the virtue of that salutary sign, the true symbol of force and courage.† The same symbol sanctified the arms of the soldiers of Constantine; the cross glittered on their helmets, was engraved on their shields, was interwoven into their banners; and the consecrated emblems which adorned the person of the emperor himself, were distinguished only by richer materials, and more exquisite workmanship. But the principal standard which displayed the triumph of the cross, was styled the *labarum*, an obscure though celebrated name, which has been vainly derived from almost all the languages of the world. It is described as a long pike, intersected by a transversal beam‡.” On all occasions of danger or distress, it was the practice of the *primitive Christians* to fortify their minds and bodies by the sign of *the cross*, which they used in all their ecclesiastical rites, in all the daily occurrences of life, as an infallible preservative against every species of spiritual or temporal evil.

Without

* “Antiquity explained,” by Montfaucon: translated by Humphreys, Fol. Vol. V. p. 158.

† “The Christian writers, Justin, Minutius, Fœlix, Tertullian, Jerom, and Maximus of Turin, have investigated with tolerable success the figure or likeness of a cross in almost every object of nature or art; in the intersection of the meridian and equator, the human face, a bird flying, a man swimming, a mast and yard, a plough, a standard, &c. &c. &c. See Lipsius de Cruce, L. i. C. 9.” Gibbon, 8vo. Vol. III. 256.

‡ Gibbon’s Decline and Fall of the Roman Empire, 8vo. Vol. III. 257.

Without adducing any additional testimonies concerning the standard and symbol of the cross, as used by the Romans, or variously employed by the Christians, on the continent of Europe, I shall confine the subsequent account to the British Islands, briefly noticing a few single stone crosses, and giving a more circumstantial history and description of those that are curious for their sculpture, or beautiful for their architectural embellishment.

As the human mind gradually expanded, as man became a more enlightened creature, and the fine arts were progressively cultivated, and applied to the customs and prejudices of nations, the idols of Paganism, and symbols of Christianity, were proportionably made more awful, elegant, or sumptuous. When the ministers of Christ were zealously employed in propagating their tenets, and tempting men to embrace their new and benign doctrines, they appropriated the already sacred stone as an auxiliary in their novel system, by inscribing it with a figure of the cross. Thus an established prejudice was enticed from the labyrinth of darkness; and new beacons were set up, to warn and direct those who were inclined to travel in the right road. Christianity, however, moved slowly in the British Islands: and, according to Borlase, many persons "continued to worship these stones, (i. e. the pagan idols) to pay their vows, and devote their offerings at the places where they were erected, coming thither with lighted torches, and praying for safety and success."—"This custom," he continues, "we can trace through the fifth and sixth centuries, even into the seventh, as will appear from the prohibitions of several councils."—"In Ireland," he proceeds, "some of these stones-erect have crosses cut on them, which are supposed to have been done by Christians, out of compliance with the Druid prejudices; that when Druidism fell before the Gospel, the common people, who were not easily to be got off from their superstitious reverence for these stones, might pay a kind of justifiable adoration to them, when thus appropriated to the uses of Christian memorials, by the sign of the cross. There are still remains of adoration paid to such stones, in the British Western Isles, even by the Christians. They call them *bowing-stones*, from the reverence shewn them, as it seems to me; for the *Even Maschith*, which the Jews were forbid to worship,* signifies really a bowing-stone,† and was doubtless so called, because worshipped by the Canaanites.‡ In the Isle

* Lev. Chap. xxvi. 1.

† See State of Downe, p. 209.

‡ Mr. Martin, in his "Description of the Western Islands," p. 88 and 229, thinks them called bowing-stones, because the Christians had there the first view of their church, at which place, therefore, they first bowed themselves; but this custom is much more ancient than Christianity.

Isle of Burray there is one stone, about seven feet high, and when the inhabitants come near it, they take a religious turn round, according to the ancient Druid custom."^a*

It is not an easy task to persuade the illiterate to relinquish an old custom: for in proportion as the mind is uninformed, so is the man obstinate. We therefore cease to wonder at the slow advances of Christianity, when we reflect on the probable state of the human race in this country, and on the influence of Druidism at that period. To combat these, required great zeal and perseverance in the new missionaries, who, as a memento to their new converts, appear to have enforced their creed with representations of the *cross*, and other symbolical carvings. The former was first cut on the top of single upright stones: afterwards the shaft was ornamented, and its sculpture varied, in different parts of the country, according to the skill or fancy of the person who raised it. In Scotland, Wales, Cumberland, Cornwall, and some other English counties, many of these relics of antiquity are still remaining; and serve to shew the shapes generally used, and the ornaments most commonly applied to them. They appear to have been erected for various purposes; but the greater part may be classed under the following heads.—Memorials of designation, or boundary objects of demarkation, for property, parishes, and sanctuary:—sepulchral mementos:—memorials of battles, murder, and fatal events:—places of public prayer and proclamation:—some were also placed by the road side, in church yards, in market places, at the junction of three or four streets, or roads, and on spots where the body of a deceased person halted in the way to interment. It was a common practice for mendicants to station themselves by the side of these, and beg alms in the name of "Jesus."[†]

Though the canons of Christianity strictly forbid every species of idolatrous worship, yet when that religion was in its infancy, and Paganism had numerous avowed votaries, it is extremely probable that many rites and ceremonies, peculiar to either, would be often blended, and frequently confounded. This has been already alluded to in Ireland, Cornwall, and the Western Islands: and even at a very late period, we find that many Catholics, forgetting that the stone-cross was merely a memento, or symbol, absolutely prostrated themselves
before

^a Martin's Western Islands.

* Antiquities of Cornwall, 2nd Edition, p. 162, &c.

† A provincial proverb, still retained in the North of England, alludes to this custom, by remarking of a person, who is very urgent in his entreaties, that "He begs like a cripple at a cross."

before, and revered this inanimate block. Instead of elevating their thoughts to the omniscient Creator, they weakly paid homage to earthly particles; and, incapable of raising their minds to celestial contemplation, they most deplorably grovelled in the dark and contracted paths of human weakness and superstitious folly. This we shall find exemplified in two unequivocal facts, which allude to the present subject. In an original instrument, dated 25th November, 1449, concerning the church yard of St. Mary Magdalen, in Milk-street, London, it is stated, that in a piece of "voide grounde," lying on the West side of that street, there "stode a crosse of the height of a man or more; and that the same *crosse was worshipped by the parisshe there, as crosses be comonly worshipped in other charche-yardes.*"*

Imbert, the good prior of Gascony, was severely prosecuted, in 1683, for telling the people, that, in the ceremony of adoring the cross, practised in that church on Good Friday, they were not to adore the wood, but Christ, who was crucified on it. The curate of the parish told them the contrary: it was *the wood! the wood!* they were to adore. Imbert replied it was Christ, not the wood: for which he was cited before the archbishop of Bourdeaux, suspended from his functions, and even threatened with chains and perpetual imprisonment.†

"When St. Augustine first came to preach the Christian faith to the Saxons, he had a cross borne before him, with a banner, on which was the image of our Saviour, Christ.‡ And Edwin, King of Northumberland, was in such esteem, 'that he caused a banner to be borne before him, not only in time of war, but in time of peace, while he rode from city to city, (to see a proper administration of justice) which banner was called by the Romans *tufan*, but by the Saxons *thp*."§ Tufa, according to Speed, is supposed to mean a ball, or globe, and to be an emblem of sovereignty.

"Crosses were also erected by many of the Christian kings, before a battle, or great enterprize, with prayers and supplications, for the aid and assistance of Almighty God. Oswald caused a cross of wood to be erected before he fought with Cadwallo, himself holding it till the earth was rammed in round about it, while all his soldiers kneeled down devoutly.¶ Also before any great

or

* Archæol. xiii. 199.

† Encyclo. Britan. Art. Cross.

‡ Bede Ecc. Hist. Lib. 1. Cap. 25.

§ Ibid. Lib. 2. Cap. 16.

¶ Ibid. Lib. 3. Cap. 2.

or decisive undertaking, they would visit the shrine of some particular saint, and there vow great donations to the monastery in which it was contained, in case they returned victorious. Thus Athelstan, in his journey to the North, (where the Kings of Scotland and Wales were committing depredations, and ravaging the country) visited the tomb of St. John of Beverley, where, earnestly supplicating for success, and not having any thing worthy enough with him to present to the Saint, he left his knife on the tomb, vowing, that if he returned victorious, to redeem it with a worthy price, which he faithfully afterwards performed.”*

From general observations, I shall now confine myself to particular examples, and endeavour to ascertain the character and appropriation of the different crosses represented in the accompanying prints.

Many instances might be given of crosses having been placed as marks for the BOUNDARIES OF DISTRICTS, OF CHURCH PROPERTY, and of SANCTUARY. Among these we may notice the following. “The stone at Frisby, called *Stump-Cross*, is a boundary-stone between that village and Ashfordby, in the county of Leicester. There is another stone called *Stump-Cross*, which stands on the summit of a high hill, at Townley, in the township of Cliverger, in the parish of Whalley, and county of Lancaster: it is at present about five feet high. The shire-stone, on the mountain called Wry-nose, at the head of the river Dudding, in Cumberland, divides that county from Westmoreland.† The inscription on the boundary-stone of Croyland manifests the purpose for which it was erected:‡

“Aio hanc petram

“Guthlacus habet sibi metam.§

In the vicinity of Croyland Abbey are the bases and fragments of several other crosses.||

“There is a famous stone cross near Lundoris, in Fifeshire, which Camden says was placed as a boundary between the districts of Fife and Strathern, with old barbarous verses upon it; it was also a place of sanctuary.”§ It is called *Mugdrum-Cross*, and, according to the traditions of the neighbourhood,

was

* Strutt's *View of Ancient Customs*, &c. Vol. 1. p. 31.

† Hutchinson's *Cumberland*, Vol. I. 43.

‡ See dissertations upon this stone by Governor Pownall and Mr. Pegge, in the *Archæologia*, Vol. III. p. 96, and Vol. V. p. 101.

§ *Archæologia*, Vol. XIII. p. 214.

|| Gough's *Additions to Camden*, II. p. 237.

was "dedicated to a great saint named Magrin. Three miles east of the cross is a Cairn, on which is an obelisk of rough stones, or nodules, which is called Magrin's Seat."*

"At *Ripon*, Yorkshire, the boundaries of sanctuary of the collegiate church were distinguished by *crosses*, three of which were named Kangel-Cross, Sharow-Cross, and Athelstan's-Cross."†

Among the MONUMENTAL CROSSES, those at *Penrith* church yard, Cumberland, are rather singular and curious. Two circular shafts, mortised into pedestals, are situated about fifteen feet from each other, at what appears to be the extreme ends of a grave. They are above eleven feet high, and at the top of each is a cross in relievo. The shafts are also ornamented with fret work, &c. and "the space between them is inclosed on each side with two very large, but thin, semicircular stones; so that there is left a walk between pillar and pillar of two feet in breadth."‡

In the church yard of *Glames*, in Scotland, is a sculptured cross, which Mr. Pennant says is supposed to have been erected in memory of "the assassination of King *Malcolm*, and is called his grave-stone. On one front is a cross; on the upper part is some wild beast, and opposite to it a centaur: beneath, in one compartment, is the head of a wolf; these animals denoting the barbarity of the conspirators."§

The church yard of *Bewcastle*, Cumberland, is rendered celebrated in the antiquarian annals, from the shaft of an highly ornamental cross, which still remains there, and about which much has been written. It is a square column, about fifteen feet high, and its four sides are charged with various sculptured devices. Bishop Nicholson,|| Mr. Smith,¶ Mr. Gough,** Wormius,†† and Col. Armstrong,‡‡ ascribe this monument to the Danes. Many other antiquaries and topographers have adopted this opinion, and it is common to refer all these sculptured crosses to that people, and pronounce all the inscriptions
and

* Gough's Additions to Camden, III. 377.

† History of Ripon, p. 86.

‡ Pennant's Tour in Scotland, fifth edition, 4to. Vol. I. p. 274.

§ Ibid. Vol. III. p. 74.

|| Philosophical Transactions, No. 178, p. 1287; also in Gibson's Camden.

¶ Gentleman's Magazine, Vol. p.

** British Topography, I. p. 284, and Additions to Camden, Vol. III.

†† Mon. Dan. p. 161.

‡‡ London Magazine, August, 1775.

and carvings *Runic*. Pennant, Cordiner, Dr. Ledwich, &c. admit and propagate, in their writings, the same hypothesis, and each endeavours to substantiate it by much plausibility of argument. It thus very generally happens, that the supposition or opinion of *one* esteemed writer is tacitly adopted by *many*, and what was suggested, at first, merely as conjectural, at length is admitted and repeated as historical fact. Unless antiquaries will resolutely exert their reasoning faculties, and investigate for themselves, this evil must continue. It is time, however, to remedy it.

Respecting those crosses that have generally been called Danish, or Runic, I am induced to differ in opinion with all these respectable gentlemen, and I shall humbly offer my reasons for this dissent, and my sentiments on the subject, in the terms of an ingenious and interesting writer,* who, after describing a curious *ornamented cross at Llan Itled*, in Glamorganshire, observes that “The Danes, it is well known, when they invaded this country, were *Pagans*; they are called so by the writers of the times; and their idols on record confirm the same. Would these idolaters erect monuments in a place dedicated to the worship of Christ; and even ornament them with the *opprobrious sign of the cross*, and consider such an act as of *future benefit to their souls*? Further; amidst all the irruptions of these northern hordes, we never read of their invading *this part of the coast*; and their depredatory mode of warfare was of that nature as to afford little time for erecting *sculptured* monuments. If it should be urged, it might have been when the Danes became converted, and were in possession of the throne of England, the argument will increase rather than diminish in force.” Mr. Evans then proceeds to identify the time when, and the person by whom, this cross was erected; and describes two other similar monuments, one at *Tre Mostyn*,† in Flintshire, and another at *Llandeveilllog*, near Brecknock, both of which are supposed to be Danish, by the *Runic circles*, as they are called, that are inscribed on them. “Indeed, the numerous monumental stones through Wales,” (he might have added Scotland, Ireland, and the North of England,) “with similar ornaments and characters, abundantly corroborate the opinion, that they neither belong to the Saxons nor to the Danes; and that they belong rather to the civilized Britons, than such a barbarous

* Rev. J. Evans, in “Letters written during a Tour through South Wales,” 8vo. 1804, p. 121.

† This is called *Mann Achwynfen*, correctly, Achwyvan, or stone of lamentation. Near Stafford was another, called “a weeping cross.” Geometrical views of the former, with two others in *Disert church yard*, in the same county, have been engraved on a large sheet, by T. Major, 1759, after a drawing by W. Williams.

barous people: the former having been early initiated in the arts, by their long connexion with the polished Romans. Had these monuments borne the smallest mark of the northern character or language, then with some probability the sculpture might have been ascribed to the Danes. But not one that I have ever seen, or heard of, was distinguished by such a mark; and *the Roman language was unknown to that people*. I more than suspect, that British antiquaries frequently suffer by such misnomers, and that many are misled by the high-sounding names of *Runic knots, and Scandinavian superstition*." The Cross in *Carew church yard*, Pembrokeshire, (vide Plate A, Fig. 4) is of this description, and its shaft is adorned with two crosses, interlaced work, and other tracery.

IN IRELAND, Dr. Ledwich remarks, "there are an infinite variety of crosses; and one of great rudeness, with another elegantly designed and executed," are described and delineated by this gentleman, in his antiquities of that island. The first, situated at old Kilcullen, in the county of Kildare, is described as very "grotesque and uncommon in this kingdom, and in a great measure was confined to the Danish ages." The shaft is ornamented with sculptured representations of ecclesiastics, with "bonnets, tunics, and trowsers, and the fashion of their beards is singular." Other figures are rudely shaped, and, according to the Doctor, between these and some at "Adderbury Church, at Grymbald's Crypt, and particularly the carved stones in Rosshire, at Neig, and others given by the ingenious Mr. Cordiner, in his remarkable ruins in Scotland, all of them the works of the Danish ages, a perfect resemblance of style will be found. I therefore conjecture that these figures were carved about the tenth century."

The other ornamented cross, described by this gentleman, "is at *Clonmacnois*. The stone is fifteen feet high, and stands near the western door of *Teampull Mac Durmuid*." It consists of a shaft, standing on a base, with a shorter stone intersecting it near the top. The whole is embellished with sculptured representations of various figures, which the Doctor thinks have direct reference to the contiguous church.

In the county of Louth is a very elegant monument of this kind, called *St. Boyn's Cross*.* It is about eighteen feet high, and "on all sides full of sculpture; 'tis said to be all of one stone, sent from Rome, and erected by order of the Pope: near the centre of the cross, on one side, is a figure representing Christ,

* In Wright's *Louthiana*, p. 17, there are three prints of it.
Arch. Antiq. Pt IV. P

Christ, and opposite, on the other, St. Patrick, and at the bottom are the figures of Adam and Eve, &c."

The monument called *Neville's Cross*, near Durham, was erected in memory of the signal victory which the English, commanded by two archbishops, three suffragans, and other dignified persons, gained over David Bruce, of Scotland, in the time of Edward the First.

At *Blere Heath*, Staffordshire, is a cross which was erected to commemorate a battle fought there in 1459.

"About six miles from Dundee, (Scotland,) is *Camus Cross*, erected in memory of Camus, the Danish general, who being defeated at Panbride, on this coast, and retreating towards Murray, was surrounded by the victorious Scots, and lost his life on this spot."*

In *Brittany* is a cross which was raised to perpetuate the memory of a battle fought there in 1350.†

Near *Langley Abbey*, in Norfolk, is the shaft of a cross, ornamented with canopies, niches, statues, &c. Here was a Premonstratensian monastery founded in 1198. Blomefield, in his prolix history of Norfolk, does not mention this elegant pillar: but it is well represented in the Gentleman's Magazine, January 1806.

At *Stalbridge*, in Dorsetshire, is a cross, similar in shape, and ornamented with statues, niches, armorial bearings, &c.‡ Another at *Henley, in Arden*, in the county of Warwick, partakes of the same character.

At *Doncaster*, Yorkshire, is a monumental pillar, composed of a shaft, and four round pillars attached to it, mounted on four steps. An inscription, in Norman French, implies—"This is the cross of Ote de Tilli, on whose soul God have mercy. Amen." Tilli, according to Mr. Gough, "was senescallus comitis de Conigbroc t. Stephen and Henry II. and witness to several grants of lands in this neighbourhood to abbies."§

In the street of *Cricklade*, Wiltshire, is a cross raised on steps, (see plate A, Fig. 1.) This is ornamented with quaterfoils on the base, and niches, with canopies at the top; these appear to have been formerly decorated with statues,

26

* Gough's Camden, Vol. III. p. 406.

† Archæologia, Vol. IV. p. 145, &c.

‡ This is engraved and described in Gough's Edition of Hutchins's History of that County.

§ Gough's Camden, III. 24.

as a similar cross is situated close to one of the churches in the same town, and contains the crucifixion in alto relievo, with other figures.

Cornwall abounds with stone crosses, which are chiefly formed by a single shaft of granite, or moorstone, and are mostly very plain. In church yards, by the side of roads, and on the open trackless downs, they remain solitary and neglected, though among the lower class of people there is a sort of superstitious reverence still paid to these monuments. Many of them have been removed from their primary situation, and are converted into gate-posts, bridges, &c.* In Plate A. Fig. III. I have given a view of one of these pillars. It is situated on *Cerraton Down*, north of St. Cleer, and is within half a mile of a Druidical temple, called the Hurlers. This peculiarity of situation, and its distance from any Catholic foundation, induces me to believe that it was originally a Pagan pillar, converted into a Christian symbol, when the first missionaries were propagating their tenets in this remote county. About two miles South of it is another cross, situated close by a *Baptistery*, or holy well. On *Bradock Down*, in this county, is a pillar with a transverse stone, which is called *Killboy Cross*, and by its name seems to imply the cause of its erection. In *Llanivist Church Yard* are two crosses, one of which is ornamented with a scroll running down the shaft, and the top is circular, perforated with four holes.

In *Bakewell Church Yard*, Derbyshire, is the shaft of a cross, which appears to be highly embellished with figures in basso relievo, and other sculptured ornaments.†

On the south side of the church of *Corwen*, Merionethshire, is a cross, (vide Plate A. Fig. II.) which is vulgarly called the *Sword of Glandwr*. The shaft is let into a flat stone, which rests on four others, and is traditionally said to mark the place of Owen's interment. This is very doubtful, as some writers say that he died at *Mannington*, in Herefordshire: and in *Bangor cathedral* a slab is shewn, which is said to cover the remains of this celebrated hero.‡

Dr. Stukeley, in his *Itinerarium Curiosum*, has given a plate (II.) representing five crosses, some of which have inscriptions on them. From these monuments,

* See *Gentleman's Magazine*, 1805, p. 1201, where is a plate representing eleven different crosses in this county.

† In *Bray's Tour to Derbyshire* is a plate of it, drawn and etched by Mr. J. Carter. In the same work is a view, by this artist, of another cross, of a small slender shaft, ornamented. It is at *Mountsorrel*, Leicestershire, and nearly resembles that at *Cricklade*.

‡ See *Owen's Cambrian Biography*, for the most authentic account of him.

numents, simple in form, and very rude in ornament, let us proceed to examine a few others, which display some characteristics of beauty and science, and are consequently more pleasing to the eye, and interesting to the mind.

The *Preaching-cross*, stone pulpit, or oratory, was probably first erected for the purpose of sheltering and accommodating the minister, when he preached to a large concourse of people, in the open air; or for him to read the funeral service from. As we have but few examples of this class of buildings, I conceive that they were never very numerous in this country. I have only met with four views of these, which appear to have been situated in church yards, or on ground attached to some religious foundation. Contiguous to the monastic house of the Black-friars, or Friars Preachers, in the city of Hereford, is one of these structures, which is represented in the annexed print. It is of an hexagonal shape, open on each side, and raised on steps. "In the centre is a kind of table, of the same shape, supporting the shaft, which, branching out into ramifications, forms the roof, and, passing through it, appears above in a mutilated state. The top of the pulpit is embattled, and the whole is finished in a style of great elegance. This cross was probably surrounded by cloisters, in which a large audience might, under shelter, attend to the sermons of these friars, who were extremely popular, and greatly affected preaching to the multitude from crosses of this kind."*

In the church yard of *Iron Acton*, Gloucestershire, is an ancient stone cross of this class. Mr. Lysons says it was "probably erected in the reign of Henry the Fourth. From its form, it seems to have been intended for a preaching cross, having an entrance into it on the north side."† This cross is square, and consists of four buttress-pillars, which support an ornamented canopy, charged with shields. Above is a square pillar, with four niches, pinnacles, &c.

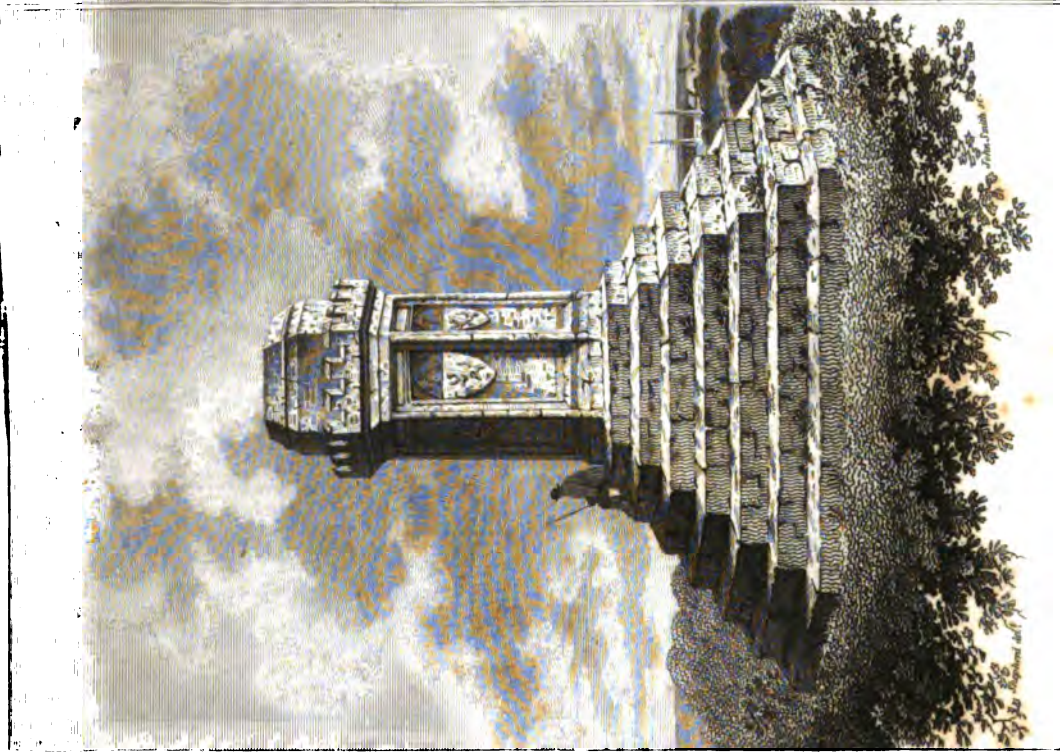
At *Holbach*, or *Holbeach*, in Lincolnshire, was a cross, supported on four pillars, raised on steps, and open at the bottom. Dr. Stukeley says that it "was pulled down in 1683."‡ This is the only notice I have found relating to the present building, except the following inscription, on a small etching of it from the doctor's drawing,—"*Ob. amorem erga Solum natale Temporum Ignorantia direptam restituit, W. Stukeley, 1722.*"

In

* "Collections towards the History and Antiquities of the County of Hereford," p. 403, 4to. 1804.

† Antiquities of Gloucestershire, Fol. 1804.

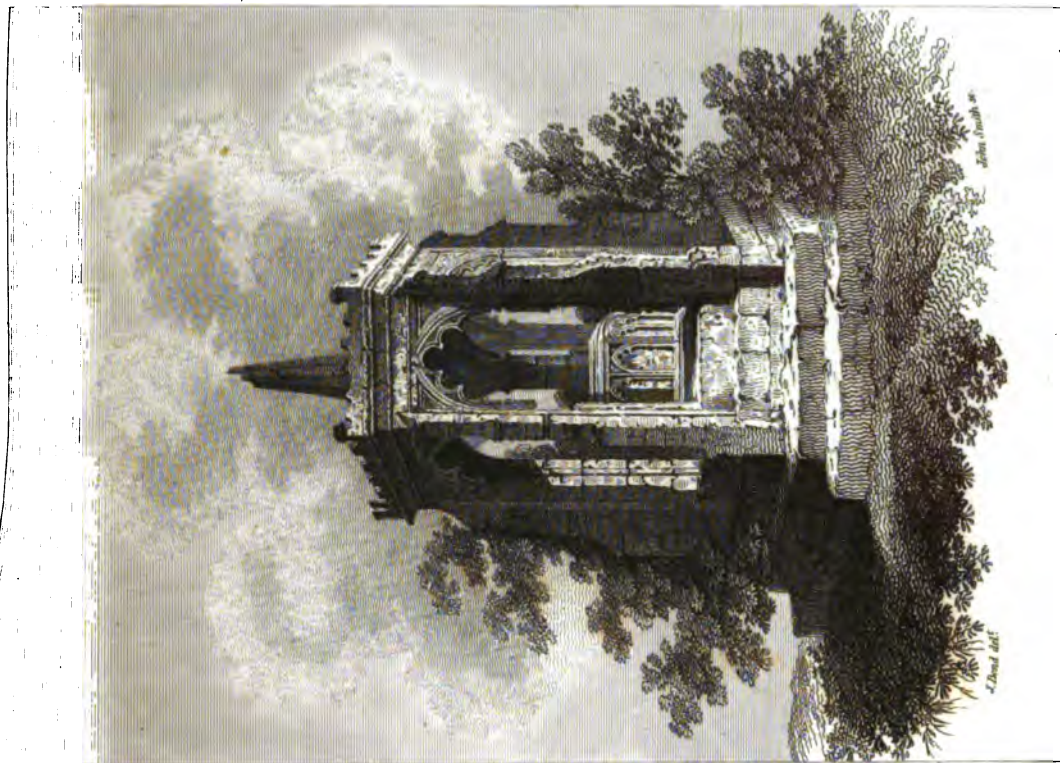
‡ Itinerary, p. 21.



THE WHECKE CROSS,
near *Hogford*.

To the Rev.^d **JAMES DALLAWAY, M.D., F.R.S.** whose Observations on English Architecture &c. are calculated to elucidate the subject, this plate is inscribed with respect by the Author.

London, Published April, 1767. Printed by Longman, Hurst, Bence & Coes, Printers near St. Dunstons Church, and Christian Baskin's Press.



THE BLACKFRIARS CROSS,
at *Hogford*.

Engraved for the Antient and Modern Description of Great Britain.

"In a garden on the south side of the abbey, (at Shrewsbury) stands an octangular building, commonly called *St. Winifrid's Pulpit*. The ascent to it is by a flight of about ten steps. The building is in a neat Gothic style, and at present in good preservation, and looked upon, by artists, to be a master-piece of its kind."* This beautiful preaching cross nearly resembles, in shape and architectural character, that of the black-friars at Hereford.

The most noted structure of this class was that called "PAUL's, o. ST. PAUL's CROSS," in London: of which the following particulars are related in Strype's edition of Stow's Survey, Vol. I. p. 644.

"About the midst of this church-yard (St. Paul's) was a *pulpit cross* of timber, mounted upon steps of stone, and covered with lead, in which were sermons preached by learned divines every Sunday in the forenoon. The very antiquity thereof is to me unknown; but I read, that, in the year 1259, King Henry III. commanded a general assembly to be made at the cross; where he, in person, commanded the mayor, that, on the next day following, he should cause to be sworn, before the alderman, every stripling of twelve years of age, or upwards, to be true to the King and his heirs, Kings of England. Also, in the year 1262, the same king caused to be read, at St. Paul's Cross, a bull obtained from Pope Urban IV. as an absolution for him, and for all that were sworn to maintain the articles made in parliament at Oxford. Also, in the year 1299, the Dean of St. Paul's cursed, at St. Paul's Cross, all those which had searched in the church of St. Martin in the Fields, for a board of gold, &c.

"This pulpit cross, was, by tempest of lightning and thunder, much defaced; Thomas Kempe, then Bishop of London, new built this pulpit and cross.

"In foul and rainy weather, these solemn sermons were preached in a place called The Shrouds; which was, as it seems, by the side of the cathedral church, where was covering and shelter. Now, long since both the cross and shrouds were disused, and neither of them extant; but the sermons are preached in the cathedral itself, though they are still called St. Paul's Cross sermons." This cross appears to have been standing at the time Dugdale wrote his History of St. Paul's.

There was another public preaching cross in Spital-fields, near London, where the Lord Mayor, and principal officers of the city, with their ladies, &c. regularly attended to hear sermons in Easter week. Those discourses, called the Spital-sermons, originated at this cross. It was destroyed in a tumult occasioned

* Phillips's History and Antiquities of Shrewsbury, 4to. 1779.

occasioned by the Calvinistic party,* whose infatuated rage impelled them to commit innumerable depredations on these, and several other Catholic structures.

The MARKET CROSSES are of various shapes and sizes, and all appear to have been erected for the threefold object of administering to the comforts of monachism, inculcating the catholic religion, and promoting traffic. In almost every town that had an abbey, or any other religious foundation, there was one of these structures, where the farmers, &c. from the neighbouring villages and hamlets, resorted, on stated days, to exhibit and sell their eggs, fowls, grain, and other provisions. At most markets and fairs it was then customary (as it is still) to pay certain tolls on articles sold. Many of these tolls belonged to monasteries, and in populous places they must have produced very considerable revenues. To promote these, and, at the same time, propagate the sacred doctrines of Catholicism, we are informed, by several ancient writers, that the monks frequently harangued the populace from these crosses; and, it is reasonable to suppose that they strongly urged the necessity of a strict adherence to religion, honesty, and industry. This advice was certainly calculated to promote mutual advantage; for the husbandman could not be better employed than in pursuing his own useful occupation, and the prosperity of that would tend to augment the tolls of the market, and render the necessities of human life more abundant. This policy of the monks has been repeatedly censured as sinister, selfish, and degrading to the religious character; but we should remember that all mankind are endeavouring to *live well*, and that each will exert his influence, talent, or cunning, to obtain this end, in proportion to the means in his power, and to the state of society in which he lives. "The general intent of market crosses was to excite public homage to the religion of Christ crucified, and to inspire men with a sense of morality and piety amidst the ordinary transactions of life."†

The first examples of this kind consisted probably of a single shaft, elevated on steps, and surmounted by a cross: this was afterwards decorated with sculpture; and, according to the revenues of the market, or the taste of the abbot, they were afterwards made of greater proportions, and arched over like those at Cheddar, Malmsbury, &c. or were raised high and decorated with pinnacles, niches, statues, &c. as those at Winchester, Bristol, and several other places. Previous to the dissolution, there was scarcely a market town in England

* See Hughson's Account of London, V. II. 396.

† Milner's History, &c. of Winchester, II. 183.

gland without one or more of these structures: and although a vast number of them have been destroyed, by neglect or wilful viciousness, there are still many remaining. Some of these are beautiful specimens of the architecture and sculpture of the times, and all are interesting to the antiquary, who views them as relics of past ages, and memorials of the customs, arts, and manners of our ancestors. Without entering into a minute detail and description of the whole, I shall endeavour to elucidate the history, and define the architecture of those represented in the accompanying plates.

The WHITE-FRIAR'S CROSS, which is situated by the side of the road, about one mile west of Hereford, consists of seven steps, and an hexagonal shaft, measuring, together, about fifteen feet in height. Each face has a shield attached to it, with a lion rampant in relief, and round the whole is an embattled turret. It was formerly much higher. Among the different traditionary and legendary stories relating to the origin of this cross, the following appears to me the most probable one, and therefore only deserving to be recorded. "In the year 1347, an infectious disorder ravaged the whole county of Hereford, and, as usual, displayed the greatest malignity in the places most numerous inhabited. This created a necessity of removing the markets from Hereford, and the spot of waste ground on which the cross now stands was applied to that purpose. In memory of this event, Dr. Lewis Charleton (who was consecrated bishop of Hereford a few years afterwards) caused this cross to be erected. The lion rampant was the armorial bearing of this prelate, and is repeated on his monument in the cathedral, with a similarity which so strictly pervades the whole architecture of the tomb and the cross, as to afford the strongest presumption that this was the real origin of the cross described."*

THE CROSS AT COVENTRY, WARWICKSHIRE, was perhaps the most elegant and splendid fabric of this kind in England. It appears to have been built in consequence of a bequest† made by Sir William Hollies, Knt. son to Thomas

* Duncumb's "Collections towards the History and Antiquities of the County of Hereford," 4to. 1804, p. 399.

† The will is dated 25th Dec. 33d Hen. VIII. and contains the following clause. "I give and bequeath unto the mayor and aldermen of the city of Coventre, and to the commons of the same, cc £. sterling, to the intent and purpose hereafter ensuing, that is to say, to make a *new cross* with in the said city: whereof delivered in hand to Mr. Warren, draper of the said city, the 24th day of August last xx: £. in ready money; and also more paid to Mr. Over, by the hands of Salt, my Bailie, of Yorall, 70 £. in ready money; and so resteth unpaid cx £. sterling, which I will and desire my executors see to be delivered and paid unto the said mayor and aldermen of Coventre aforesaid, to the use and intent aforesaid, within one year after my decease." &c.

Thomas Höllics, of Stoke, near this city, and sometime Lord Mayor of London. It was raised on the site of a more ancient cross, and was commenced in 1541, and finished in three years. The Mayor laid the first stone, and, in order to guard it from defacement, the following act of the town leet was agreed to, and recorded in the book of the corporation.

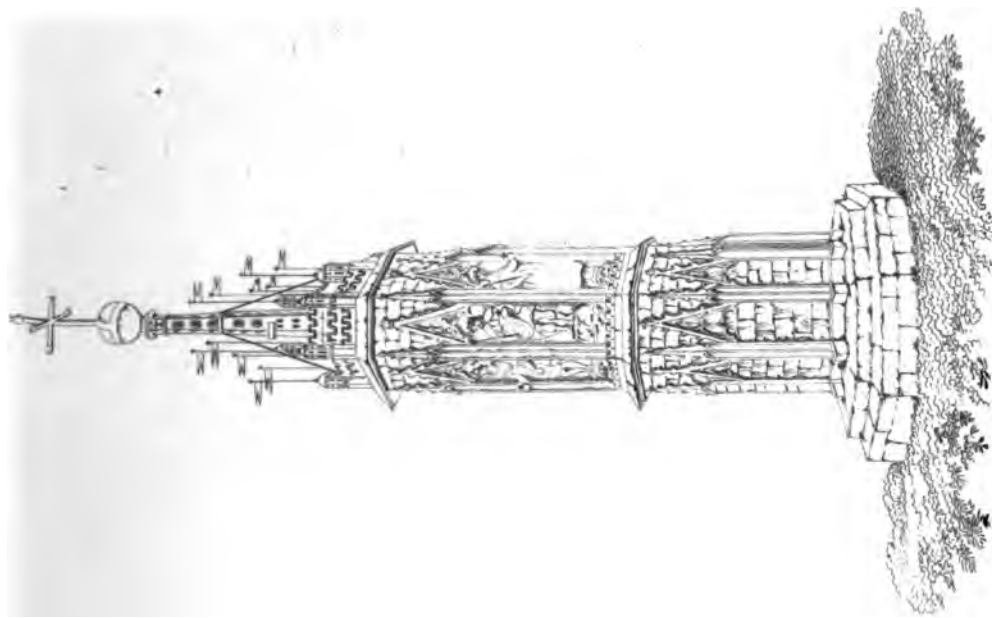
“Wheras the inhabitaunts of the Cros-chepyng, in tymes paste, have not onelie comonlye used to laye donge and other filth nighe unto the crosse, there to the great incomoditie of the mket place, and to the great daunger of infection of the plage, but also have used comonlye to swepe the pavymnts there, and thereby reasyng duste doo deface, and corrupte the said crosse: It ys now enacted that noon inhitauntes of this cytye shall from hensefurthe ley any dunge or fylthe in the Croscheapyng, nor shall at any tyme sweepe the pavymnts there, excepte they immediatly before they sweepe do caste and sprynkle water upon the saide pavymnts, upon payne to forfait for evy defaulte iij. s. iiij. d.”

Thus carefully guarded, it continued till the year 1629, when it appears to have undergone some repair; but, in 1669, the whole was so highly decorated, and sumptuously embellished with painting, gilding, &c. that it became the wonder of the times. The following documents,* from the records of the city treasury, furnish an ample account of this transaction, and display the customary forms of legal agreements at that time, and the costly workmanship that was employed on this much-esteemed object.

“Articles of agreement, made 12th August, 1668, between Nath. Hauyman, Mayor, &c. and John Swayne, of Brereton, in Cō. of Chester, stone-cutter, John Brown Wincote, mason, Henry Cotton, of Coventry, mason, and William Whitehead, of Lemington, mason.

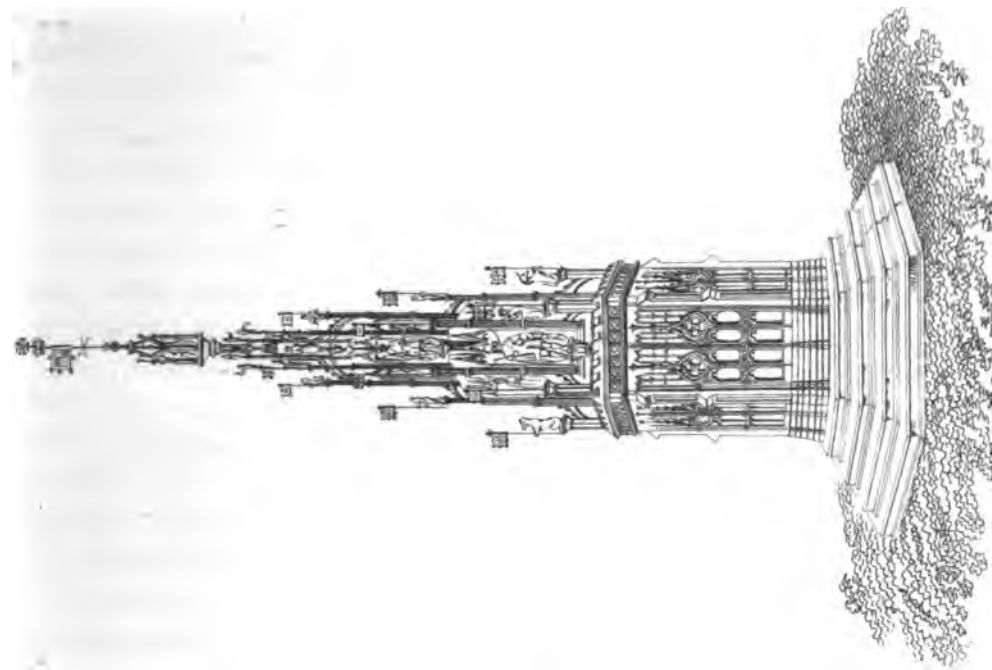
“Whereas, that sumptuous fabrick of stone building called the Cross, now standing in said city, in Cross-cheaping, is, either by the injury of time or otherwise, much defaced in divers of the images, pictures, pinnacles, beasts, statues, pedistors, fanes, &c. they, the said John Swayne, &c. in consideration of 45*l.* to be paid in manner following, covenant that, before 1 of May next ensuing, they will make all the now defective parts well and complete, firm and strong, in all the carved work, imagery, &c. &c. as the same was at the new making, and that of good sure stone, from Sroby quarry, in Co. of Warwick, finding irons and lead for fixing all the stones and figures, but the spindles and fanes, of iron, at charges of said mayor, &c. The said John Swayne, &c. do receive 5*l.* at sealing this agreement, and upon finishing all

* For these notices I am indebted, and obliged to Mr. Thomas Sharpe, of Coventry.



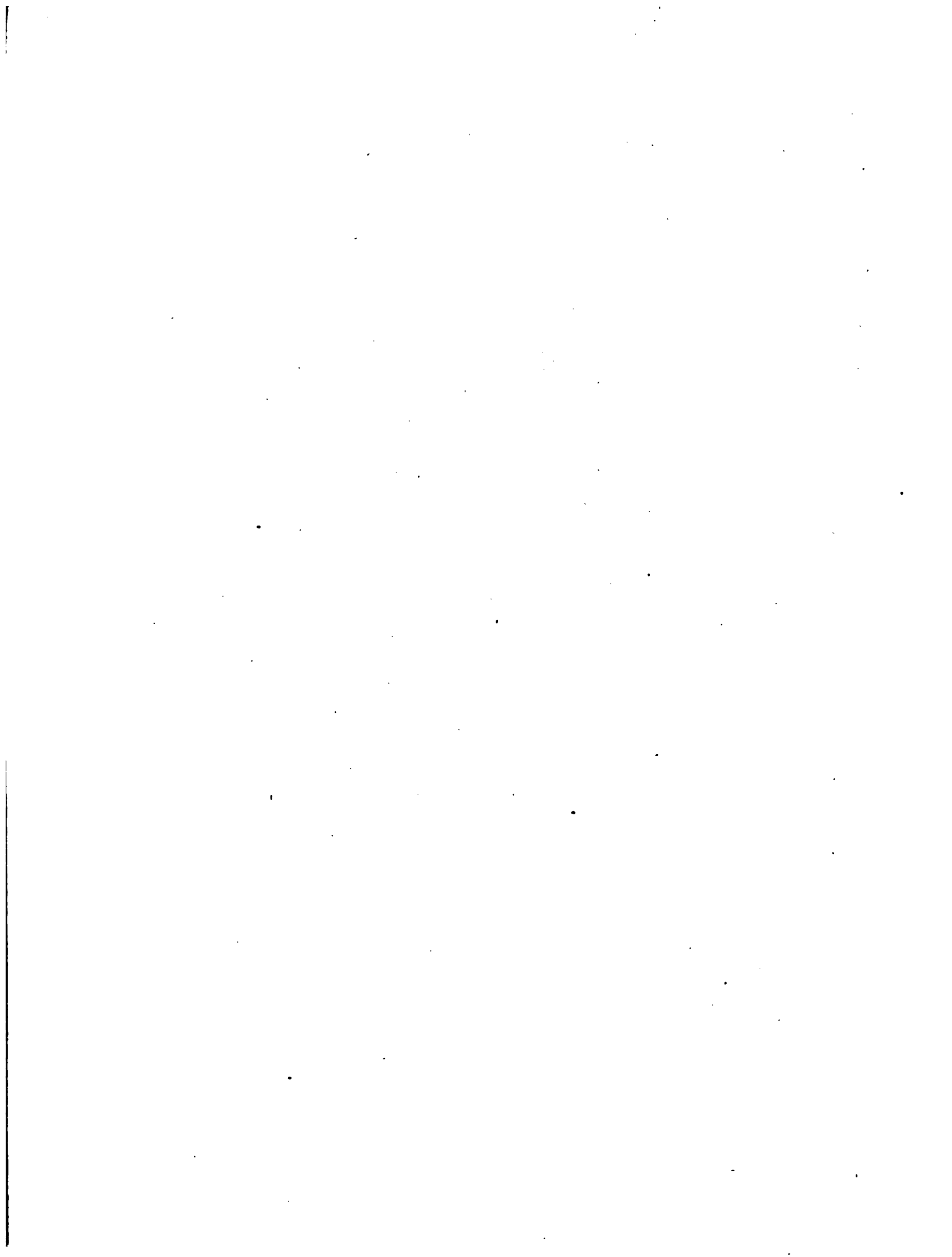
Engraved by John Smith from a Drawing by J.L. Bond for the Architectural Antiquities of Great Britain.

GLoucester Circus.



Cirencester Circus.

London: Published July 1808 by Longman Hurst, Roe & Orme, Stationers Row, St. Paul's Church-yard, and J. Bohn, Trenchard Place.



all the statues, pinnacles, images, pictures, beasts, pedestals, canopy of the neeses, fanes, finials, and all other things round the cross on the first story, from the lowest step on every side, 10*l.* more; and upon compleating the second story in like manner other 10*l.*;—10*l.* more on compleating the third story, and remaining 10*l.* upon finishing the upper part. Agreed that said John Swayne, &c. shall, after compleating their work in every part of said cross, leave their scaffolds standing, that the painters may polish the said cross with colours, &c. as shall be thought fit, receiving due allowance for same.

Expences for repairing cross.

Stone cutters - - - - -	45	0	0
Abel Brokerly—oil, colours, and gold,	3	10	10
Mr. Adamson, Do. Do. Do.	20	1	2
Fran. Hanyman, Do. Do. Do.	39	8	3 (oil and colours only.)
Thomas Francis, - - - - -	22	6	6
Joan Pidgeon, - - - - -	48	0	0
John Dugdale, Esq. - - - - -	13	0	0
Nath Hanyman, painters wages and } sundry expences, - - - - }	84	15	4
	<hr/>		
	276	2	1

It appears that 15,403 books of leaf gold were used at this time, the cost of which was 68*l.* 15*s.* The painters received 16*s.* per week, and a superintendant 20*s.* Thirteen shillings and fourpence occurs as paid for the use of the painters' room; and it appears there was a canvas and hair-cloth covering over the cross, during this reparation.

The Mercers' and Drapers' Company each contributed 13*l.* 6*s.* 8*d.* towards the expences.

Such was the splendid effect of the cross, thus gilt and decorated, that the old persons of the city say it was almost impossible to look at it when the sun shone. In this state it is said to have remained about 100 years, but gradually mouldered by the operation of weather, and in 1771 was wholly taken away, together with a fine ancient building called the Spon Gate.

It was of an hexagonal shape, raised on four steps, and measured 57 feet in height, by about 42 feet in circumference. There were four stories, each of which was highly decorated with tracery, pinnacles, crochets, statues, basso relievos,

lievos, armorial-insignia, &c. Among the ornaments were the rose and crown, fleur de lis, lion, unicorn, muzzled bear, &c. The annexed outline print of the cross has been copied and reduced from the best views I could obtain.

THE CROSS AT GLOUCESTER is supposed to have been built in the time of Richard III. who was Duke of Gloucester, and a great benefactor to the city. A statue of this monarch, with seven others, occupied as many canopied niches in the second story. This building was called the High Cross, and stood at the intersection of four principal streets. It was of an octangular shape, divided into two compartments, with a sort of castellated top, and crowned with a globe and a cross. In consequence of an act of parliament, which passed in 1749, for widening and improving the streets of this city, the present, with some other ancient buildings, were then taken down. A drawing of the cross was made in 1750, by Thomas Rickets, and engraved by G. Vertue, for the society of antiquaries, from which the annexed view has been copied. It was 34 feet and a half high.

CROSS AT CHEDDAR, SOMERSETSHIRE. This shattered edifice appears to have been constructed at two different periods; as the central column constitutes one of those crosses which had merely a single shaft raised on steps. The lateral piers, with the roof, were probably erected at a later period, to shelter those persons who frequented the market. Bishop Joceline obtained a charter in the 19th of Henry III. to hold a weekly market here; but this has been discontinued some years. The present cross is of an hexagonal shape, has an embattled parapet, and the upper part of the shaft is ornamented with a sort of sculptured bandage.

Cheddar, which is about eight miles N. W. of Wells, and two E. of Axbridge, is celebrated for its stupendous *cliffs*. These are formed by a singular chasm, through the Medip Hills, and appear to have originated in some great convulsion of nature; when the mountains shook to their foundations, and the cragged rocks split asunder. The artist, botanist, and mineralogist will find, in this romantic spot, many scenes to interest his fancy, and subjects to gratify his curiosity: for the cliffs present, at every turn through the winding chasm, many singularly picturesque appearances: and various curious fossils, minerals, and plants are to be found in the crevices of the rocks, and dispersed over the mountains. In many places the cliffs are nearly three hundred feet in perpendicular height; "some terminating in bold pinnacles, others in irregular fragments like shattered battlements of vast castles, and others inclining as if about to crush the spectator as he passes under. Yews project out of the several

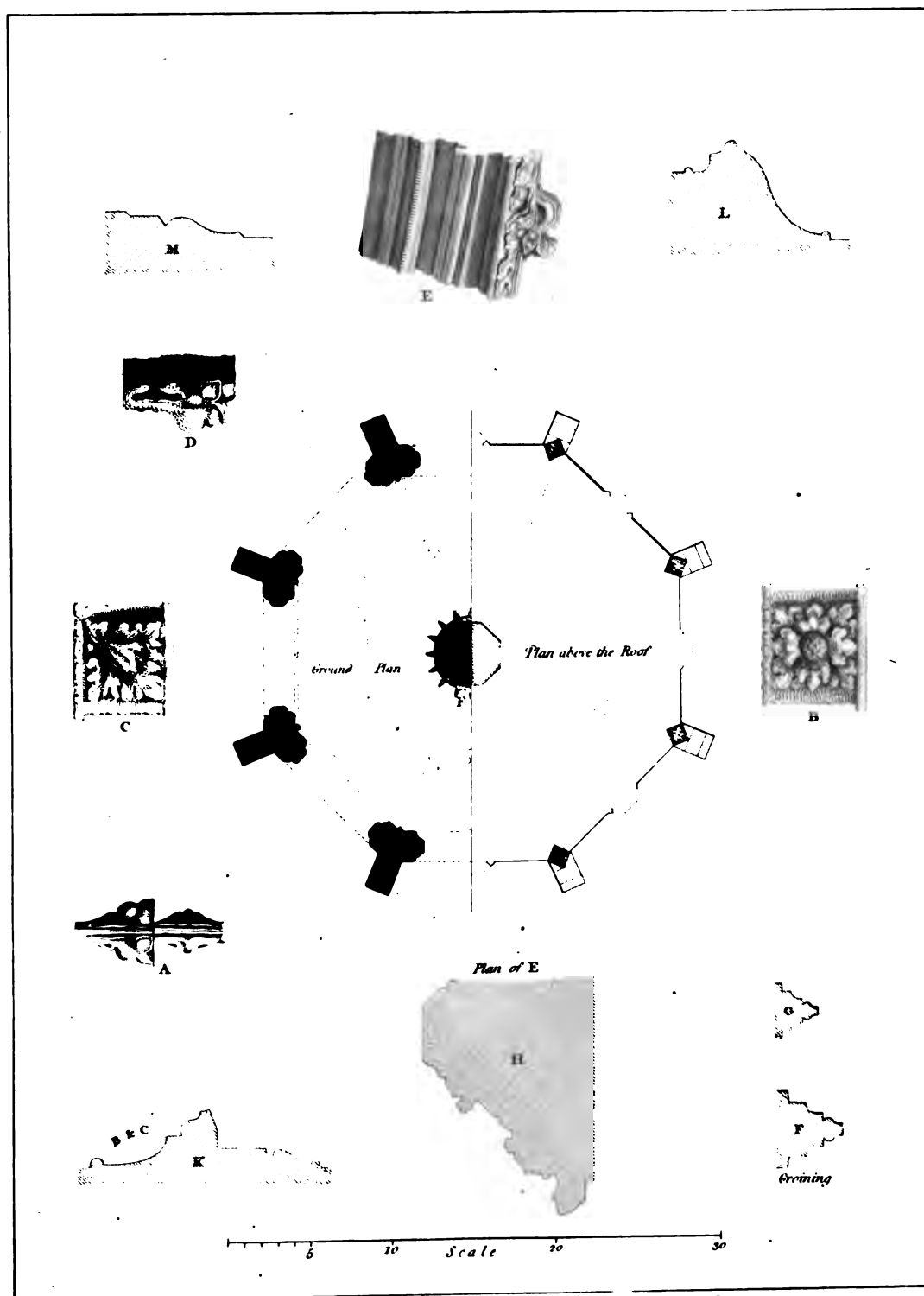


Engraved by John Gough from a sketch by Wm. Hamilton Esq. for the Architectural Antiquities of Great Britain.

MARKET CROSS AT CHEDDAR,
Somersetshire.

London: Published April 1. 1804. by Longman, Hurst, Bous & Co. in Strand, near the Theatre Royal, and J. Dutton, The Strand Place.

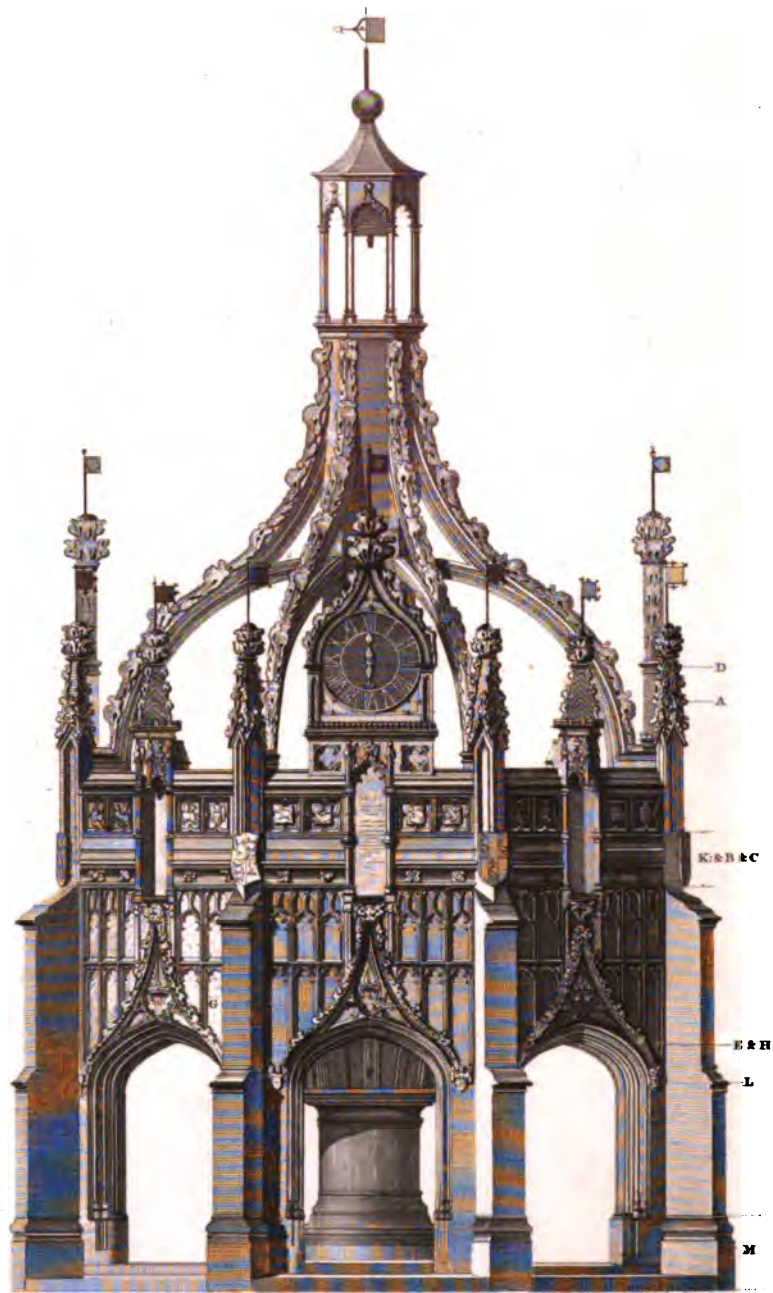




Engraved by John Ruffe from a Drawing by J. A. E. S. A. for the Architectural Antiquities of Great Britain.

PLAN, ORNAMENTS &c. OF
CLEEVE CROSS,
Sussex.

London, Published July 1, 1866, by Longman, Hurst, Rees & Orme, Paternoster Row; J. Taylor, High Holborn, and J. Briston, Dorset Street.

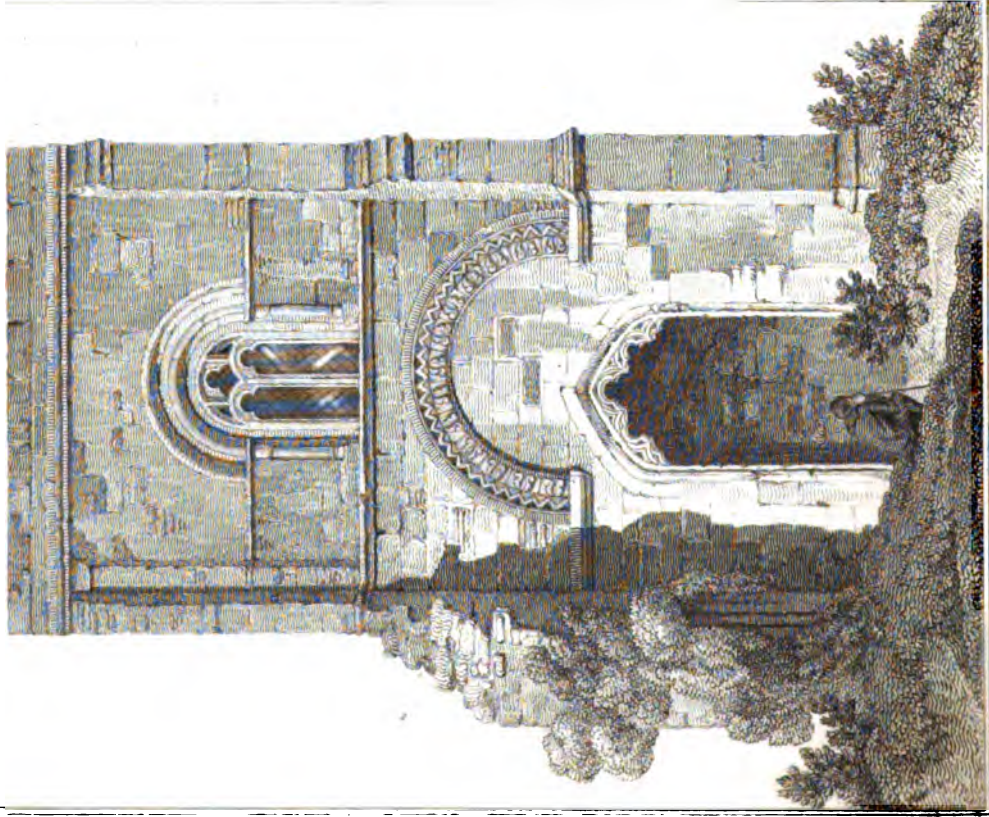


5 10 20 30 Feet
 SCALE.
 Engraved by Rich^d Rouse from a Drawing by J. A. Repton, Esq. F. A. S. for the Architectural Antiquities of Great Britain. PL. I.

CROSS at CHICHESTER.
 SUSSEX.

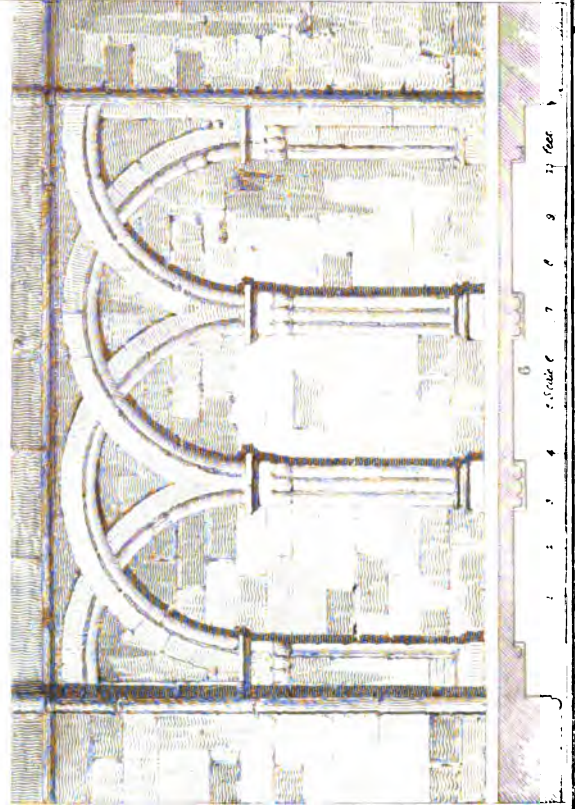
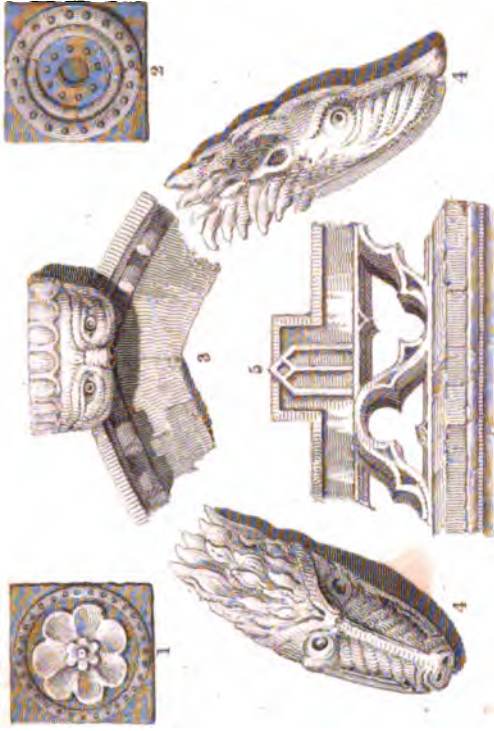
By JOHN ADAM REPTON Esq. R. A. S. who possesses an intimate knowledge of English Architecture, and has conferred many favors on this work: & its Author.
 London: Published July 1793, by Longman, Hurst, Roe & Co. in Pall-mall; and by J. B. R. High Holborn, and J. B. R. in White-chapel Place.

B



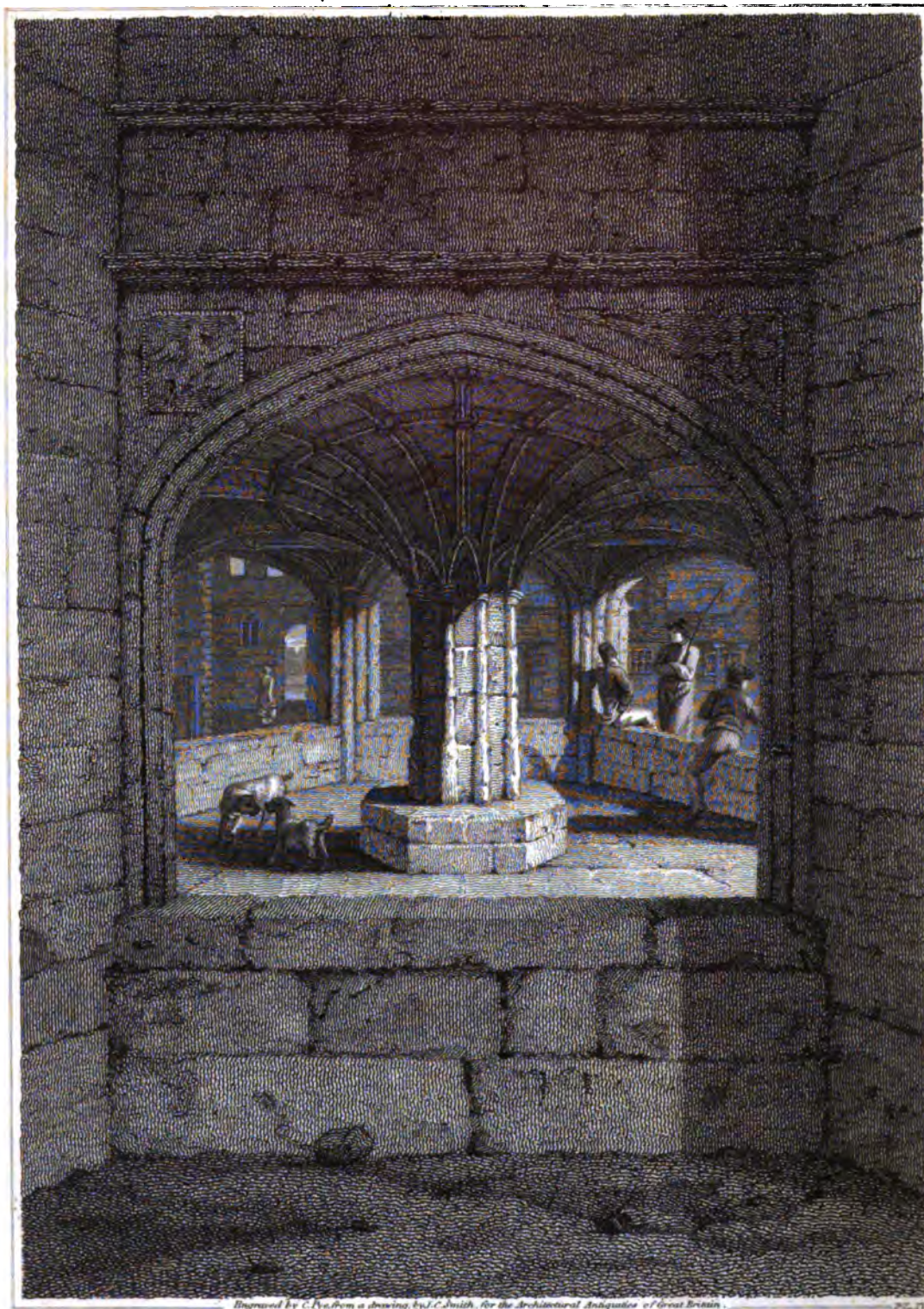
Door, Window, &c on the North Side.

A



Intersecting Arches, and Ornaments.

MALMESBURY ABBEY - CHURCH.
Wiltshire.



Engraved by C. Dye from a drawing by J. C. Smith, for the Architectural Antiquities of Great Britain.

*The INTERIOR of
MALMSBURY CROSS,
Wiltshire.*

*To the Rev.^d THO.^d D. WHITAKER LL.D. & F.S.A., author of the Histories of Wiltshire & Devizes, this plate is respectfully inscribed by J. Britton.
London: Published March 1st 1807, by Longman, Hurst, Ross & Orme, Pall-mall; and by Taylor & Heslop, Strand; and by J. Britton, Bristol & Bath.*

1



Engraved by S. Rawle, from a Drawing by J. Britton, for the Architectural Antiquary of Great Britain.

MALMESBURY CROSS,
Wiltshire.

To W^m GEO. MATON, M.D. F.R.S. Physician Extraordinary to Her Majesty, &c. whose "Observations on the Western Counties" & other writings display a laudable zeal in the cause of English Literature, Antiquity &c. this plate is inscribed as a memento of Friendship, & Gratitude by
The Author.

London, Published June 1806, by Longman, Hurst, Ross & Orme, Paternoster Row, J. Taylor, High Holborn, & J. Britton, Strand.

ral fissures, forming lofty canopies of a solemn shade; many rocks wear long mantles of ivy, which have the most picturesque and beautiful appearance, compared with the craggy nakedness of the others. The scenery varies continually, and to catch all its sublime effects, it is necessary to traverse the gap backwards and forwards for some time.* The chasm extends above a mile in length, gradually ascending from the base to the summit of the hill. This manor belongs to the Marquis of Bath.

THE CROSS AT MALMESBURY, Wiltshire, is described in the following terms by Leland, in his Itinerary. "There is a right fair and costely peace of worke in the market-place, made al of stone, and curiously voulted for poore market folkes to stand dry when rayne cummeth. There be 8 great pillars, and 8 open arches: and the work is 8 square. One great pillar in the middle beareth up the voulte. The men of the toune made this peace of work *in hominum memoria*." This is the only account I can meet with relating to the present structure, and it furnishes but little satisfactory information. By the shape of the arch, and character of the sculpture, I should suppose that it was built some time towards the latter end of the fifteenth century; perhaps in the reign of Henry VII. The annexed print will serve to explain its shape, pinnacles, flying buttresses, and richly ornamented central turret. The latter is octangular, having a small niche in each side, and contains eight sculptured figures in basso-relievo. One of these represents the crucifixion. It must gratify the antiquary to know that this curious cross has been lately repaired in a substantial and judicious style, at the joint expence of the Earl of Suffolk and Lady Northwick.

In the background of the annexed print are represented the upper part of the Abbey Church, with an insulated steeple, which was formerly attached to St. Paul's Church. In this the vicar of Malmesbury is generally inducted.—The gable roof, with a cross, is part of the church, which is now filled with lumber.

THE CROSS AT CHICHESTER, Sussex, according to an inscription on it, was built by Edward Story, who was advanced from the See of Carlisle to this by King Edward the Fourth, in 1473.† It was repaired in the time of Charles the Second, and again, at the expence of Charles Duke of Richmond, Lenox, and

* MATON's *Observations on the Western Counties*, 2 Vols. 8vo. 1797. This work contains some interesting descriptions of the natural history, scenery, antiquities, &c. of this, and several other places in the western part of the island.

† Willis, and Mr. Hay, in his recent History of Chichester, affix this bishop's installation in 1478.

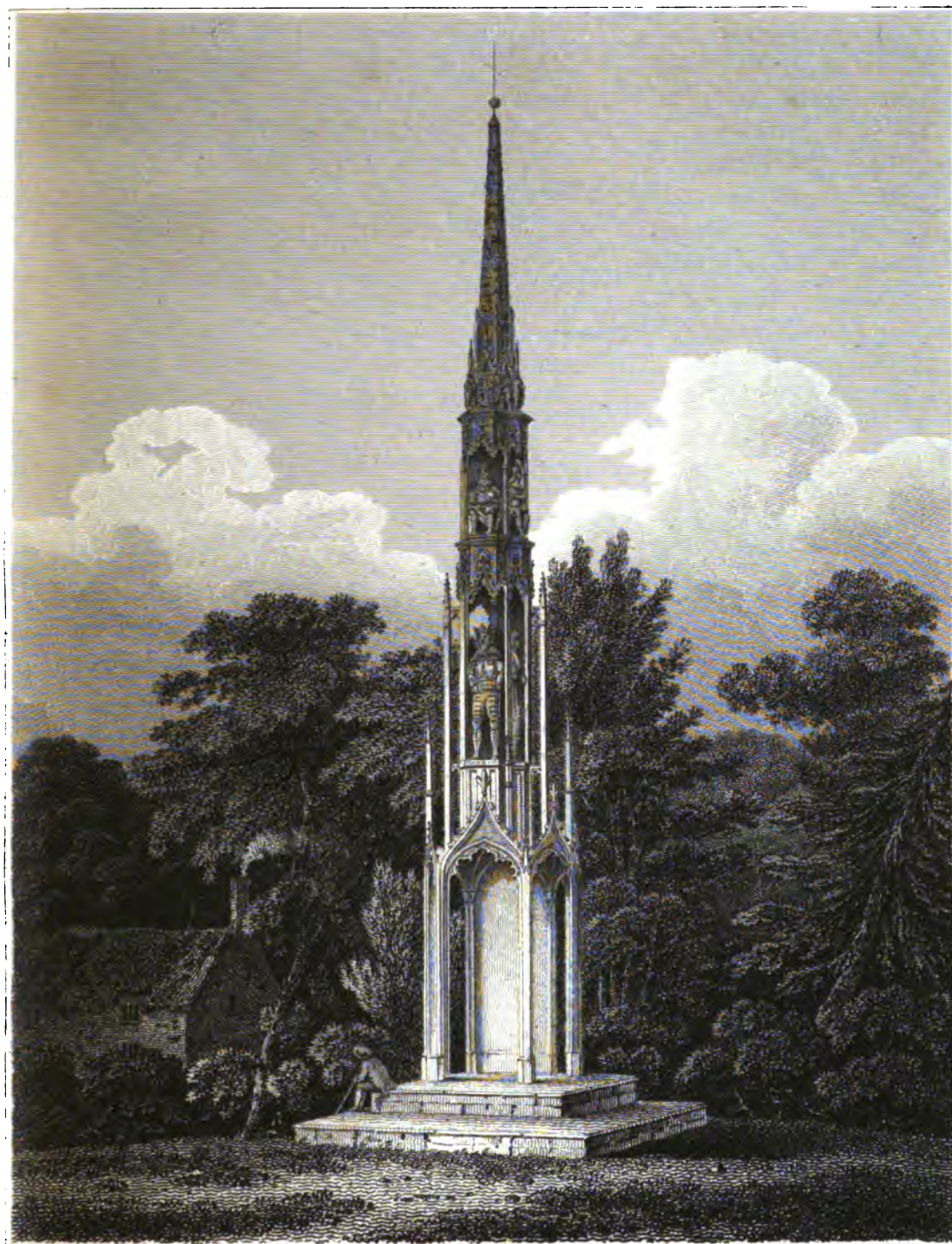
and Aubigny,* with alterations, in 1746. The clock was given by "Dame Elizabeth Faringdon, relict of Sir Edward Faringdon," and placed in its present situation in 1724. Though the exact time of building the cross is not identified in the above inscriptions, or in Mr. Hay's History, we must be content to refer the style of building, and its ornaments, to Edward the Fourth's reign, and it will be readily allowed that it is an interesting specimen of that period. There is a degree of grandeur in the design, and elegance of execution in this cross, superior to any other structure of the same class in England. The canopied arches, tracery on the surface, sculptured cornice, and frieze, with the purfled pinnacles, and flying buttresses, all evince considerable taste and science in the architect, and skill in the mason. In the annexed elevation and details these characteristics will be perceived, and, by the reference letters, the plans and enlarged details will, I trust, be readily understood.†

The Cross stands near the centre of the city, in a confined situation, at the intersection of four streets, which diverge towards the cardinal points.

CROSS AT STOURHEAD, Wiltshire. The elegant and richly ornamented structure represented in the annexed print, was originally placed at the junction of four streets in Bristol, and was known and characterized by the name of the *High Cross*. Though at different times it appears to have been an object of much local interest, and several sums of money were expended by the citizens, in its repair and embellishment, yet it was doomed to encounter first neglect, then removal, and afterwards banishment. The antiquary must certainly rejoice at the last event, as in its present situation it will most probably be secured and preserved for many ages. It appears to have been built in 1373, by voluntary contributions, on the site of an old cross, and was intended principally to perpetuate the memory of Edward the Third, who, about that time, constituted Bristol a town and county in itself, and granted it an "ample charter," &c. Statues of this monarch, with three others, who had been benefactors to the place, were placed in niches around the cross. These were intended to represent John, Henry the Third, and Edward the Fourth. Thus
con-

* This nobleman was high-steward of the city, and the family has a handsome seat at Goodwood, about four miles from Chichester. The above record implies that the duke voluntarily advanced money for repairing the cross; but this seems misapplied generosity, if the following account be correct. Mr. Hay, speaking of Bishop Story, states, that "he left an estate at Amberley, worth full £.25 per annum, to keep it in constant repair, which, a few years afterwards, the mayor and corporation sold in order to purchase another of the same value nearer home." P. 461. 8vo. 1804.

† I am particularly obliged to Mr. J. A. Repton for his very accurate drawings of this subject.

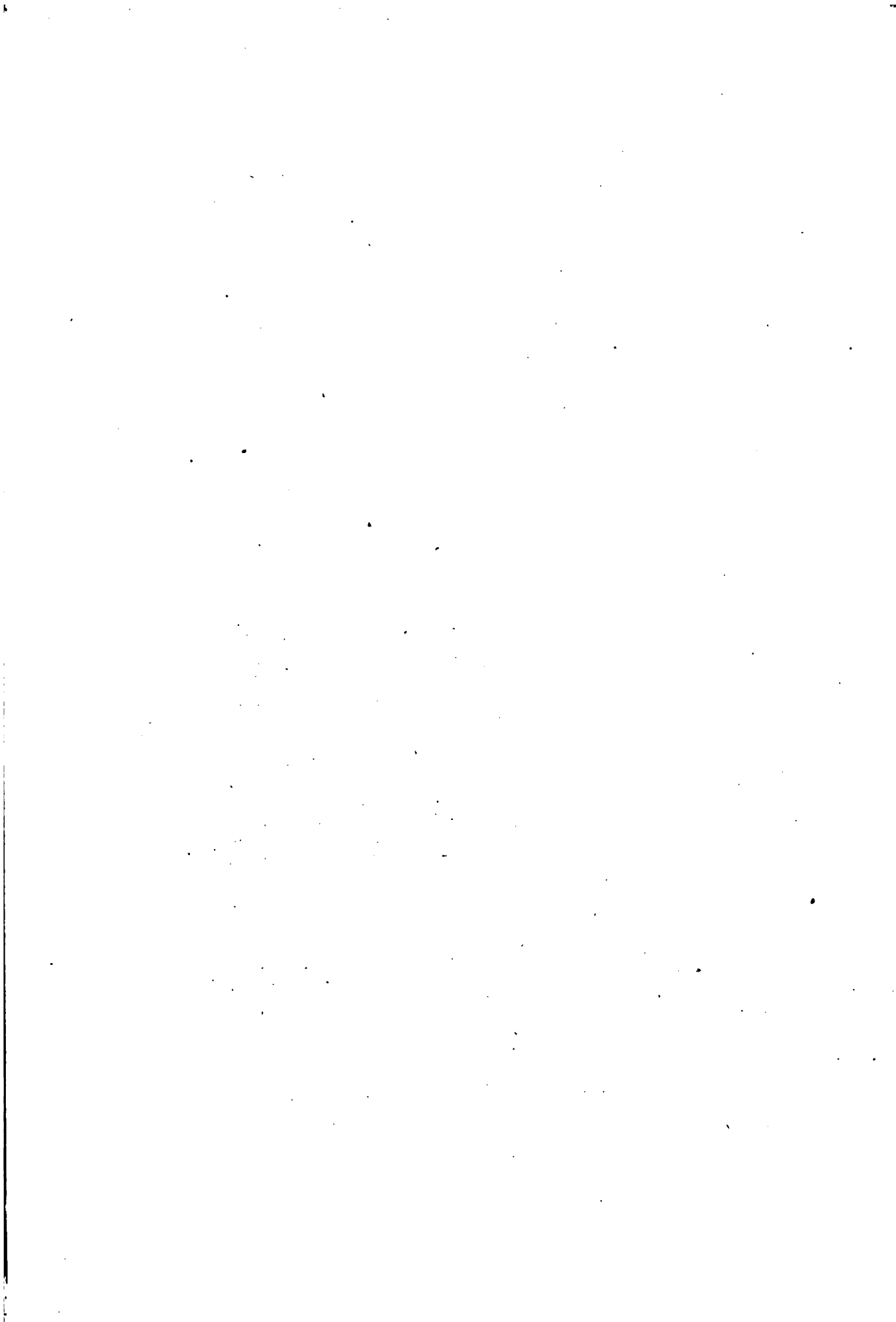


Engraved by J. A. Storer. — Cross drawn by John Carter, and the Landscape by Sir Rich^d. C. Hoare, Bart. for the Architectural Antiquaries of Great Britain.

CROSS at STOURHEAD,
Wiltshire.

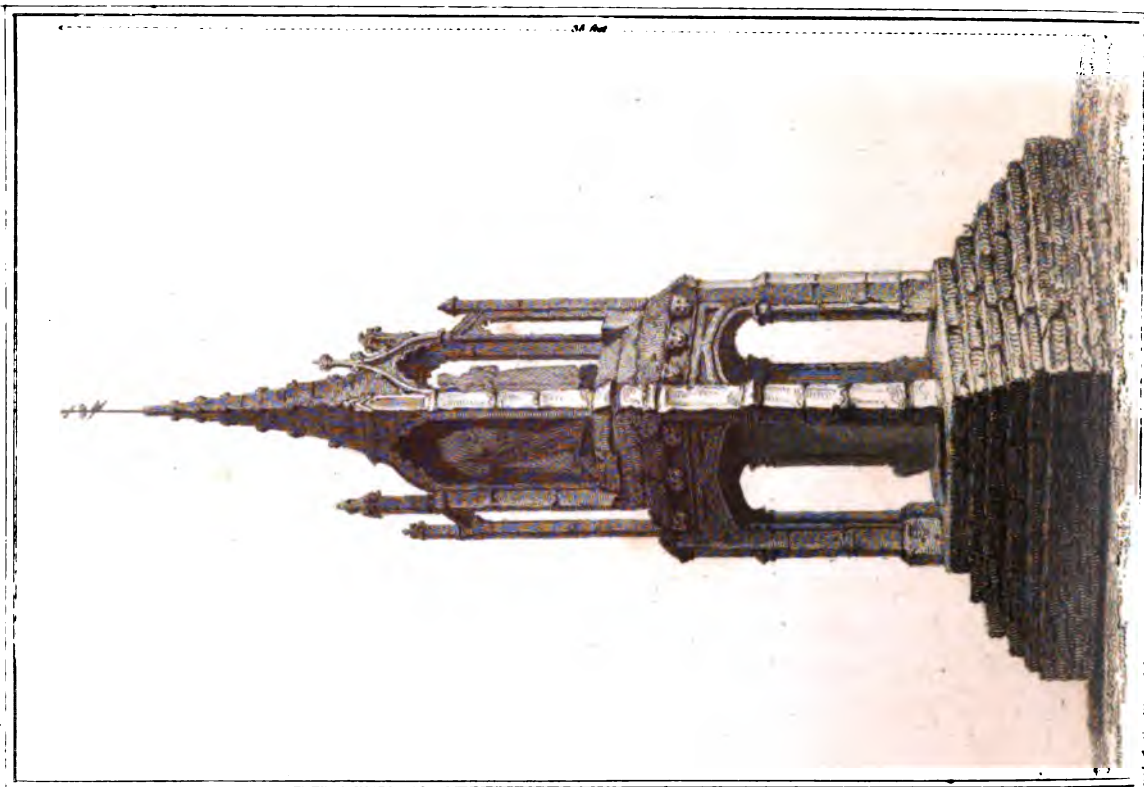
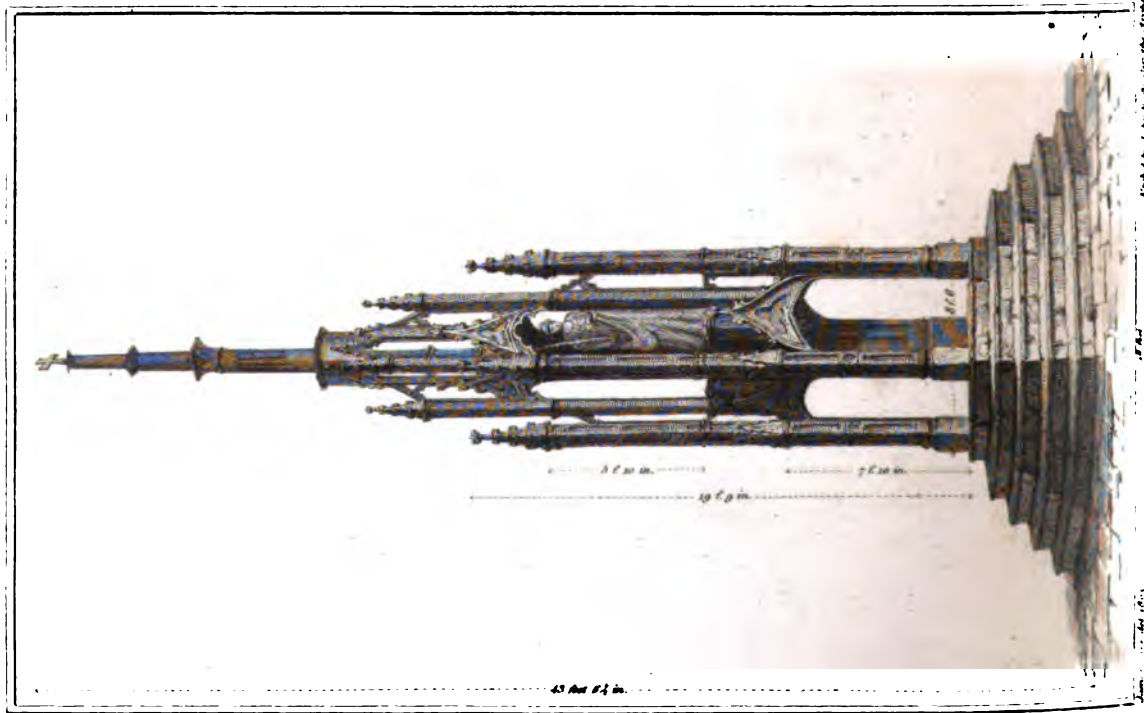
*To SIR RICHARD COLT HOARE, Bart. whose translation of *De Rebus Antiquariis* is a laudable zeal in the cause of our National Antiquities, this plate is respectfully inscribed by his obliged Servant, J. Britton.*

London: Published July 1st 1806 by Longman, Hurst, Rees & Co. Stationers near St. Dunstons Church, and J. Britton, Trenchard Place.



CROSS at WINCHESTER.
Hampshire.

To JOHN GIFFORD ESQ. Author of the History of France, one of His Majesty's Justices of the Peace for this Place is respectfully inscribed by
The Author.



structed and embellished, it continued till the year 1633, when it was partly taken down, "enlarged, and raised higher in the same style of architecture, and four other statues of kings were now added."* These were of Henry the Sixth, Elizabeth, Charles the First, and James the First, each of whom had renewed and confirmed the charters of the city. It was now, as Mr. Barrett states, "most curiously painted, gilded, and enclosed with an iron pallisade, and surrounded with freestone steps, where all public proclamations were read to the people, and which served the market people to sit round when the market was kept in High-street. These improvements cost the chamber 207*l.* and its height from the ground was 39 feet 6 inches." In 1697 it was again painted, and gilt in a very costly manner, and was then considered an object of great curiosity by strangers, and beauty by the inhabitants. A silversmith, who lived near it, petitioned to have it removed in 1733, and had sufficient influence to effect his purpose. It was therefore taken down, and thrown into the Guildhall, where it remained till some gentlemen of the College-Green voluntarily subscribed to have it re-erected in the centre of that open space: but here it was not suffered long to continue, for, in the year 1763, the whole structure was once more levelled with the ground, and thrown into a secluded corner of the cathedral. So insensible were the Bristolians of its beauty and curiosity, that they permitted Dean Barton, at length, to give it to Mr. Hoare, of Stourhead, who expended about 300*l.* in its removal to, and re-erection in, the delightful gardens at that place. Here it is safely preserved, and carefully upheld, and constitutes not only an unique garden ornament, but is singularly beautiful for its architectural character, its sculpture, and its "eventful history."

The base, top, and central pier, as represented in the annexed print, were added when the cross was erected at Stourhead.

CROSS AT WINCHESTER, Hampshire. This very elegant structure is supposed, by Mr. Milner, to have been erected in the reign of Henry the Sixth: but in a print published by the Society of Antiquaries, it is said to have been built in the time of Edward the Third. It is divided into three stories, and consists of a central square pier, with four smaller ones at the angles, all terminating in purfled pinnacles, and the whole decorated with niches, pediments, &c. It appears to have had four statues originally, but only one now remains. This, Mr. Milner conjectures, is meant to represent either St. Laurence or St. Amphiballus: though it is generally said to be an effigy of

* Barrett's History, &c. of Bristol, p. 474.

of St. John the Evangelist. The present building is called the Butter Cross, because the retail dealers in that article usually assemble round it. Like most structures of this kind, it has suffered much from the corrosive influence of bad weather, but more from the wantonly careless practices of boys, and childish men. Several of these commonly associate here on particular times of public rejoicing, and stick lighted candles, and other blazing objects, about it. This, as well as all other common practices of public folly and mischievousness, should be decidedly discountenanced and punished by the police of every town: for when curious memorials of antiquity are once destroyed, they cannot be replaced, and when lost, almost every person, either sincerely or affectedly, regrets their annihilation.

The top of this cross was originally ornamented with a crown, and four small niches with statues in them. It now measures $43\frac{1}{2}$ feet from the ground to the summit. The lower tier of arches is 7 feet 10 inches high, and the statue is 5 feet 10 inches.

CROSS AT LEIGHTON-BUZZARD, Bedfordshire. The history and antiquities of this county having never been publicly elucidated, we are at a loss for any satisfactory accounts of this, and of many other curious relics. The shape of the arch nearly approaches the prevalent style of Henry the Eighth's reign; and from this circumstance only can we guess at its age. From the court roll of the town, it appears that this structure was so much dilapidated about the year 1650, that it was deemed dangerous to the lives of the townsmen: in consequence of which a tax of fourpence was levied on every inhabitant to defray the expence of a thorough repair. It is raised on a pentagonal ground plan; and consists of a central pier having five small circular columns attached to it, and five buttress-piers at the angles. Three small columns unite to each of these, and the surface underneath is ornamented with groined tracery. Above the arch are fifteen grotesque heads, or masks, in high basso relievo, running round the cross. The second tier contains five canopied niches, in each of which was formerly a statue. One of these appears to have been a bishop, another the Madona, a third St. John the Evangelist; and the others are too much mutilated to preserve any characteristic peculiarity. The whole height of the cross, with the steps, is thirty-eight feet. It is built wholly of stone, and stands in an open area near the market house.

The manor of Leighton-Buzzard, Bussard, or Beaudesart, with the tolls of the market, belonged, from the time of Henry II. till the year 1411, to the monastery of Font Everard, in Normandy, the monks of which established a cell,
at



Engraved by J. G. from a Drawing by J. C. Smith, the Architectural Designer of the Cross.

CROSS at GLASTONBURY. Somersetshire

By the Rev. J. HANVEL LLOYDS, F.R.S. who for his Topographical writings has greatly promoted the study of Literature &c. this plate is respectfully inscribed by The Author.

London: Published by J. G. Smith, at the Corner of St. Martin's Lane, & J. G. Smith, at the Corner of St. Martin's Lane.

at a place called Grovebury, in this parish. Leighton market is said, by Messrs. Lysons, to be one of the most ancient in the county.*

THE CROSS AT GLASTONBURY, Somersetshire, though a large, and extremely curious structure of the kind, is scarcely noticed in the topographic annals of this county: its history is, therefore, perhaps entirely lost, and its portrait, I believe, is only preserved in the annexed print, and in another view published in Hearne and Byrne's Antiquities. Since this drawing was taken (1802) the cross has been suffered gradually to fall in ruins, and about six months back, a part of the central column only was standing.

There is something peculiarly unique in the shape and ornaments of this building. A large column in the centre, running through the roof, and terminated with a naked figure; clustered columns at each angle, with odd capitals, bases, &c. and gables with pinnacles of unusual shape, all unite to constitute this one of the eccentricities of ancient building. From the time of the Norman conquest, to the dissolution of the English monasteries, the varied and progressive styles of architecture are satisfactorily defined, and a very general uniformity prevails in all the buildings of a particular era,† but the specimen before us differs from any thing I have yet met with. Hearne, in his History of Glastonbury, Camden, Willis, and Stevens, are all silent relating to this building. Hence I am inclined to believe that it was erected at a time when English architecture was confounded and blended with such incongruity of ornaments, as may not inaptly be termed the *dis-order'd* style. In the year 1802 I saw a mutilated inscription on it, with the date 1604, but cannot say that this alludes to the time of its building. There were also some armorial bearings, carved on different parts of it: among these was the arms (a cross between two cups) of Richard Beere, the last abbot but one, who died in 1524.‡

The building shewn in the back ground of the annexed print, now called the George Inn, was formerly an hospital for the entertainment of pilgrims who resorted to the abbey. Its front is curiously ornamented with arms, niches, &c. and had formerly several statues. Some considerable ruins of the Abbey church, Abbots

* For the manorial and parochial history of this town, see Lysons's *Magna Britannia*: and a print of the cross, from a very accurate drawing by Mr. Alexander, is published in Byrne's *Britannia Depicta*, No. 1.

† This I hope and expect to illustrate in another part of the present work.

‡ The principal sketches and memorandums that I made at Glastonbury, in 1802, were unfortunately lost during a journey through Devonshire in that year.

Abbots kitchen, and St. Joseph's chapel, are yet remaining at this town: these constitute several very picturesque views, and display some interesting specimens of ancient architecture.

CROSSES OF MEMORIAL. Among the Catholic customs of former times, we find it was usual to erect crosses where the bodies of eminent persons reposed, or halted in their way to interment. A series of these formerly stood by the side of the road which communicated between Paris and St. Denis, where the kings of France were usually interred.* A wooden one was also raised on a bridge where the relics of St. Wandrighisilius rested :† but the most memorable and interesting objects of this kind, were those which King Edward the First of England erected, at the different stages where the corpse of queen Eleanor rested, in its progress from Nottinghamshire to London. Mr. Gough‡ states, that there were fifteen of these elegant structures originally, but only *three* are now remaining, and such is the peculiar beauty and variety of these, as specimens of architecture, and productions of art, that we cannot but sincerely regret the destruction and loss of the others. Historians differ respecting the place and time of this queen's death, and also concerning the number of crosses erected. Mr. Sandford, who appears to be the most accurate writer, says that she died at "*Hereby*, Co. Nottingham." This event appears to have happened in November, 1290, and though the king was then marching with his army against the Scots, he suspended his expedition, and is said to have returned in procession with the funeral to Westminster. At the places, probably near a religious house, where the corpse halted for a night, the king afterwards ordered a sumptuous cross to be erected.§ As Mr. Gough has already investigated and developed this subject, I shall confine the following account to the three crosses at Geddington, Northampton, and Waltham.

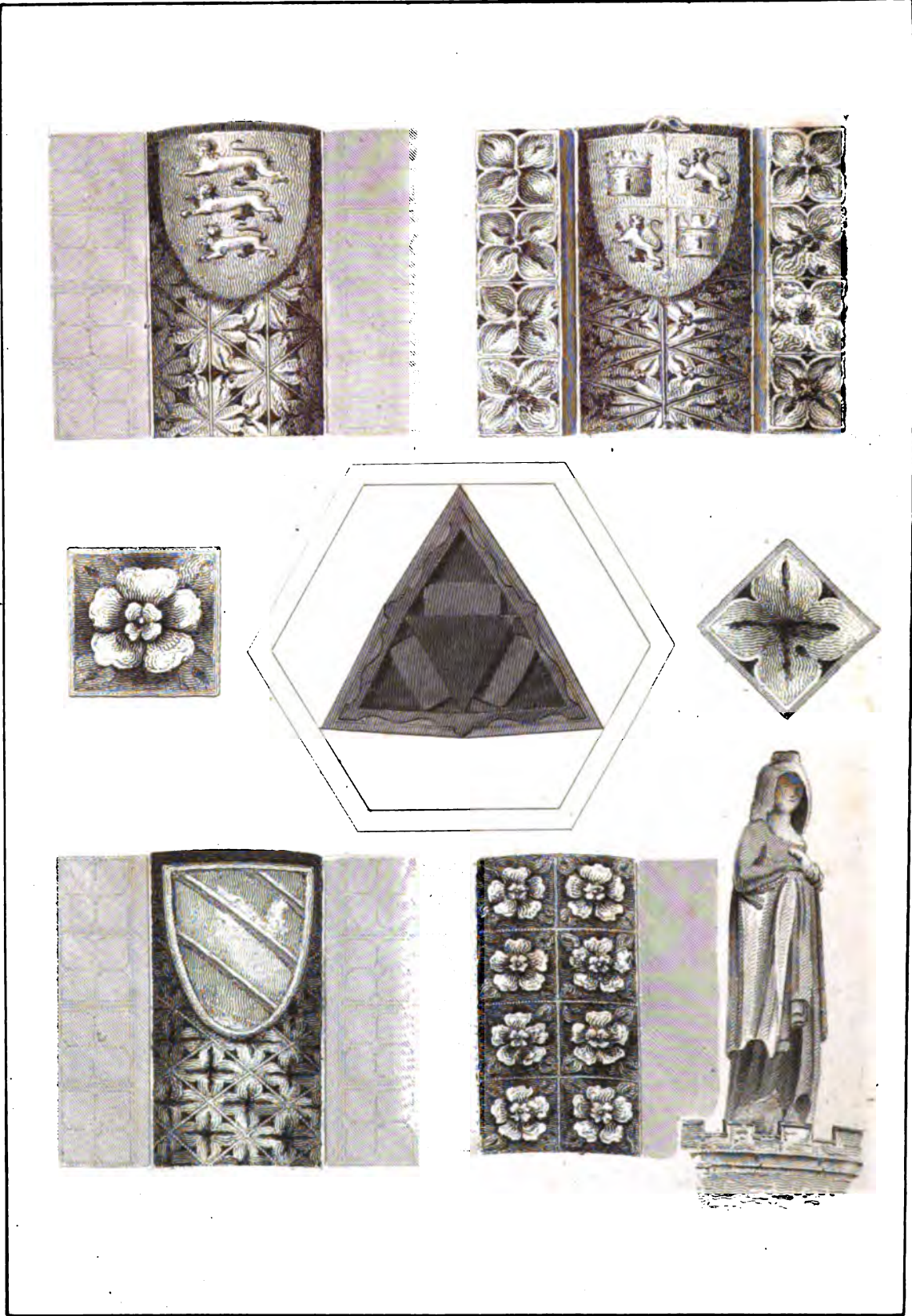
I have unsuccessfully endeavoured to ascertain who was the architect and sculptor of these structures; what orders were issued from the monarch on the occasion; what were the expences, &c. Vertue and Walpole conjecture that they were designed by Peter Cavallini, a Roman sculptor, brought from Rome either by Abbot Ware or Edward the First; but this is controverted by Pilkington,

* Du Fresne Gloss. sub voce clux.

† Ibid.

‡ Vetusta Monumenta, vol. III. where there are some interesting particulars relating to King Edward and his beloved consort.

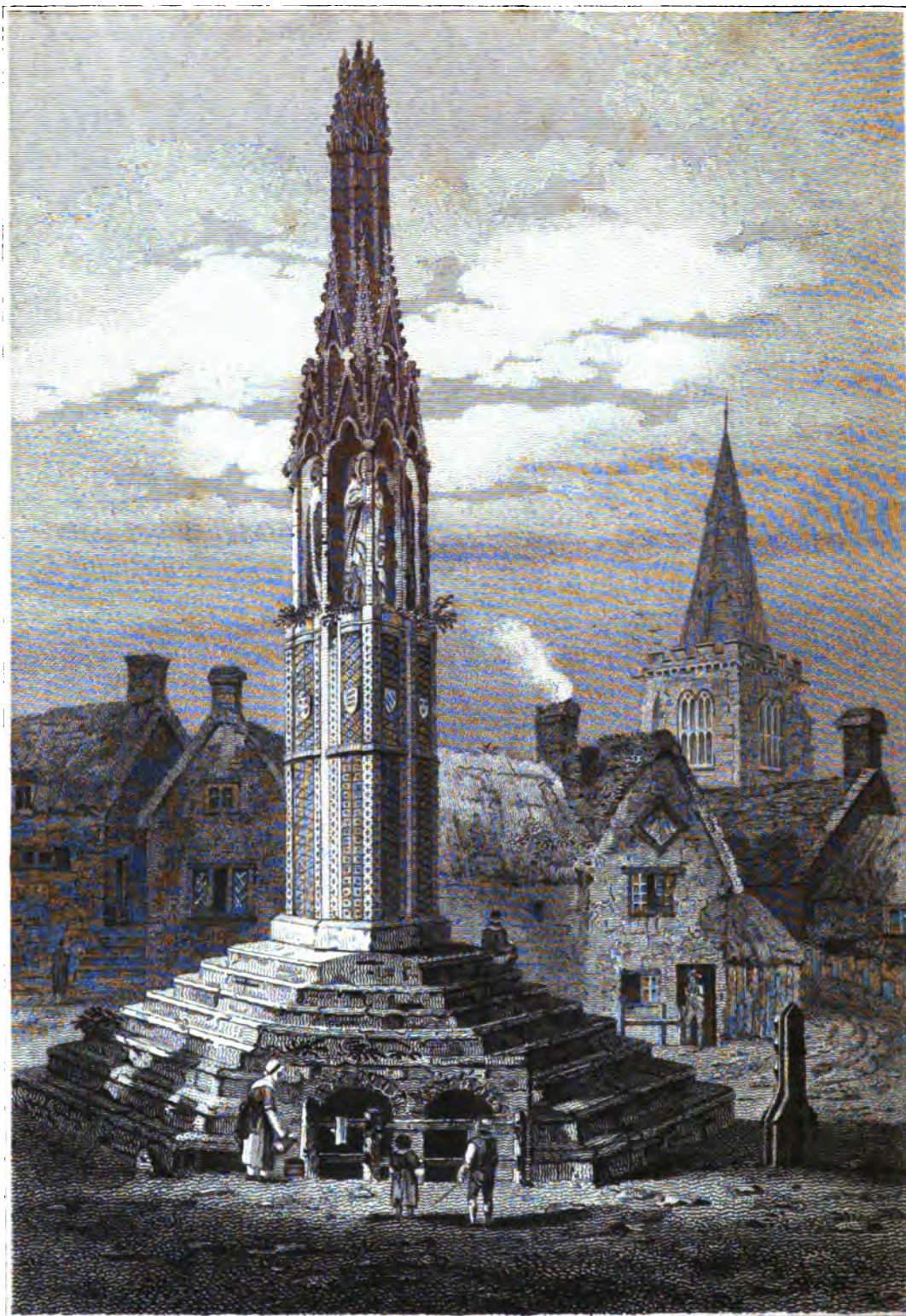
§ One of these has been already noticed, in the Account of Dunstaple. Arch. Antiq. Pt. I. C.



Designed by John R. L. R. from a Drawing by G. Shephard, for the Architectural Antiquities of Dr. Beland.

**Plan, Ornaments, &c. of
GEDDINGTON CROSS,
Northamptonshire.**

London, Published April 1. 1847. by Longman, Hurst, Buss & Co., Stationer Row, J. Taylor High Holborn, and J. P. Knapton Tavistock Place.



Engraved by W. Woodcut from a drawing by G. Pugin for the Architectural Antiquities of Great Britain

PL. I.

GEDDINGTON CROSS,
Northamptonshire.

To JAMES NORTHCOTE, Esq. R.A. this Plate is inscribed as a memento of private friendship & public esteem, by **The Author.**

London, Published April 1. 1841, by Longman, Hurst, Ross & Orme, Paternoster Row; J. Taylor High Holborn, and J. Britton Dorset Street.

ton,* and more fully by Mr. Bromley.† Mr. Gough, in his Sepulchral Monuments, contends, also, that the shrine of Edward the Confessor could not have been designed by Cavallini.

The CROSS AT GEDDINGTON, Northamptonshire, is of a triangular shape, elevated on eight steps, and divided into three compartments. The first, or lower one, is solid, covered with ornamental sculpture, each face divided into six pannels, attached to which are six heater shields, charged with the arms of England, Castile, Leon, and Ponthieu. Above this is an embattled turret, from which rise six pillars, supporting as many decorated canopies. Beneath these are placed three statues of the queen, disposed in so absurd a manner, that the pillars at the angles directly intersect the front of each figure. In the annexed print this effect is shewn, and had the artist moved a few yards, either to the right or left, then this division of the cross would have appeared out of the centre. "The design of all the parts of this structure is very elegant, and the execution such as would not discredit any age. The statues, though mannered and rather stiff, yet have a great share of merit. The air of the heads is rather graceful, the drapery falls in natural though too minute folds, and the hands and feet are well drawn. On the whole, the statues are thought to bear so great a resemblance to the style of the ancient Italian school, that it is highly probable Edward had artists of that nation in his service, if not sent for purposely on the occasion."‡ The village of Geddington is situated about four miles from Kettering, in Northamptonshire. For further topographical particulars, see *Gough's Account, in Vetusta Monumenta, and Bridge's History of Northamptonshire*, 2 vol. Fol. 1791.

The QUEEN'S CROSS, near Northampton, is the most perfect of the three, and is very similar, in shape and ornaments, to that at Waltham, though the latter is of a hexangular form, and the former is octangular. Standing on eight steps, in an open country, and on elevated ground, it assumes a very imposing appearance. Like the others, it is divided into three stories, the lower of which has eight faces, separated by buttresses at the angles. Each face is ornamented with a pointed arch, having a central mullion, with tracery, and the whole crowned

* Dictionary of Painters.

† "History of the Fine Arts," &c. Vol. II. the MS. of which, now ready for the press, the author kindly shewed me. Mr. S. Lysons was also so good as to look over several rolls in the Tower, and informs me he could find no entry, in the 19th, 20th, or 21st of Edward I. relating to these crosses.

‡ Sir H. C. Englefield. *Vetusta Mon.* III.
Arch. Antiq. Pt. V.

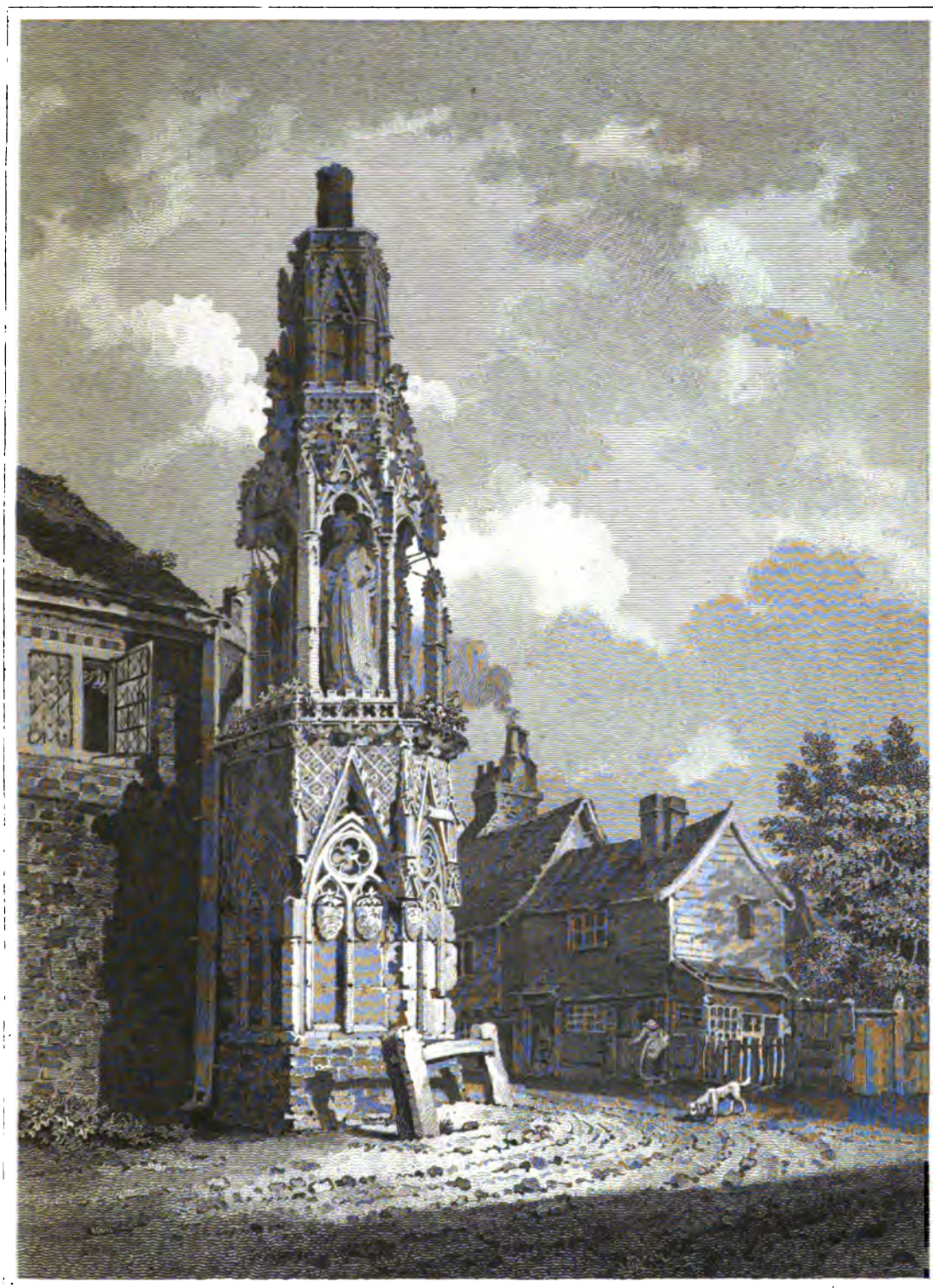
crowned with a purfled pediment. Two shields are also attached to each face, charged with the arms of England and Ponthieu, singly, and those of Castile and Leon quarterly.* A carved book is also affixed to four of the sides. On the western face has been inserted the arms of Great Britain, in a garter, under a crown, beneath which is this inscription. "In perpetuam conjugalis amoris memoriam hoc Eleanoræ Reginæ monumentum vetustate pene collapsum, restaurari voluit honorabilis justiciariorum cœtus comitatus Northamptoniæ, M, DCC, XIII. Anno illo felicissimo, in quo Anna, Grande Britannię suæ decus, potentissima oppressorum vindex pascis Bellique arbitra, post Germaniam liberatam, Belgiam præsiidiis munitam, Gallos plus vice decima profligatos, suis sociorumque armis Vincendi modum statuit, et Europæ in libertatem vindicatæ PACEM restituit."

On another tablet is the following inscription. "Rursus emendat, et restaurat. Georgii III. regis 2^{do}. Domini 1762. N. Baylis."

By the annexed prints, it is hoped that the plan, character, ornaments, &c. of this cross will be readily understood.

The CROSS AT WALTHAM, Hertfordshire, though more dilapidated than either of the former, is more enriched in its architecture, and more elegant in its sculpture; and I am inclined to believe that these structures, near the metropolis, were more tastefully executed than those more remote from court. This formerly stood on steps, but the ground having been raised round it, and the steps covered, it appears much shorter than the others. Standing in a narrow street, which is a very great thoroughfare, attached to a public inn, and at the very turning of a road, it is exposed to much danger, and, these things considered, we cease to wonder at its shattered and mutilated condition. In 1720, Dr. Stukely was commissioned, by the Society of Antiquaries, to have some posts placed round it, for protection; and, in 1757, he petitioned Lord Monson, who was then Lord of the Manor of Cheshunt, in which it stands, to build some brick-work round the base, and set up some other posts. The architectural character and ornaments of this cross are so well detailed in the annexed print, and so accurately drawn, that a verbal description is thereby rendered unnecessary. It has six faces.

* "These are the two first coats that were borne on one shield quarterly, which our king Edward-III. afterwards imitated, 1341, quartering France and England. Sandford, p. 129. On her seal, engraved by Sandford, p. 120, the queen is represented standing, holding her sceptre in her right, and her cordon in her left hand, as on her tomb, between lions and castles alternately."



Engraved by J. Sparrow, from a Drawing by W. Alexander, F.A.S. for the Architectural Antiquities of Great Britain.

WULFELANI CROSS,
Hertfordshire.

To JOHN HOEPNER Esq. R.A. this plate is inscribed, as an humble tribute to his professional merits, by John Britton.

London, Published Apr. 1. 1806. by Longman, Hurst, Ross & Orme, Paternoster Row, J. Taylor, High Holborn, and J. Britton, Tavistock Place.

1. The first part of the document is a list of the names of the persons who have been appointed to the various offices of the government of the State of New York.

2. The second part of the document is a list of the names of the persons who have been appointed to the various offices of the government of the State of New York.

3. The third part of the document is a list of the names of the persons who have been appointed to the various offices of the government of the State of New York.

4. The fourth part of the document is a list of the names of the persons who have been appointed to the various offices of the government of the State of New York.

5. The fifth part of the document is a list of the names of the persons who have been appointed to the various offices of the government of the State of New York.

6. The sixth part of the document is a list of the names of the persons who have been appointed to the various offices of the government of the State of New York.

7. The seventh part of the document is a list of the names of the persons who have been appointed to the various offices of the government of the State of New York.

8. The eighth part of the document is a list of the names of the persons who have been appointed to the various offices of the government of the State of New York.

9. The ninth part of the document is a list of the names of the persons who have been appointed to the various offices of the government of the State of New York.

THE ROUND CHURCH

AT

Little Maplested,

ESSEX.

MAPLESTED, or MAPLESTEAD, gives name to two contiguous parishes which are situated near the northern borders of the county of Essex; and these are distinguished from each other by the descriptive appellations of Great* and *Little*, or Magna and Parva. Our present enquiry will be confined to the latter, and more particularly to its parish church: but in order to elicit even a spark of history that may be calculated to cast the least light on the origin of this structure, it will be necessary to state a few particulars of the manor or village. In the reign of King Stephen this was vested in Robert Dosnelli, or Doisnel, whose daughter and heiress, Juliana, married William Fitz-Audelin, Steward to Henry the Second. This lady, with consent of her husband, gave the whole parish, with its appurtenances, circ. 1186, to the *Knights Hospitalers*. This donation was confirmed by King John; and Henry the Third granted the brethren liberty of free-warren, &c. A *Preceptory*† was therefore completely established here, under the appellation of *Le Hospital*, and from the gifts of numerous benefactors, it progressively became extremely flourishing. At the dissolution its possessions, with Temple-Sutton, &c. were granted by Henry the Eighth to Henry Harper, Esq. from whom it has passed through various families, and at present the village with the church are nearly deserted, and the latter is suffering gradual decay.

The Church is singular in shape; and constituting one of the round class, is extremely interesting, as displaying a different and later style of architecture than either of the structures already described. With a circular portion at the west, and a semicircular east end, the plan of this building is, I believe, *unique*, and therefore deserving of particular illustration. In the three accompanying plates

* The church at Great Maplested, like that now under consideration, has a semicircular east end.

† Morant calls it a *Preceptory* of the *Knights Templars*, but in this, as in other instances, he confounds these two very distinct orders of knights. I have not met with any authority that states the Templars ever to have possessed this manor.

Arch. Antiqs.

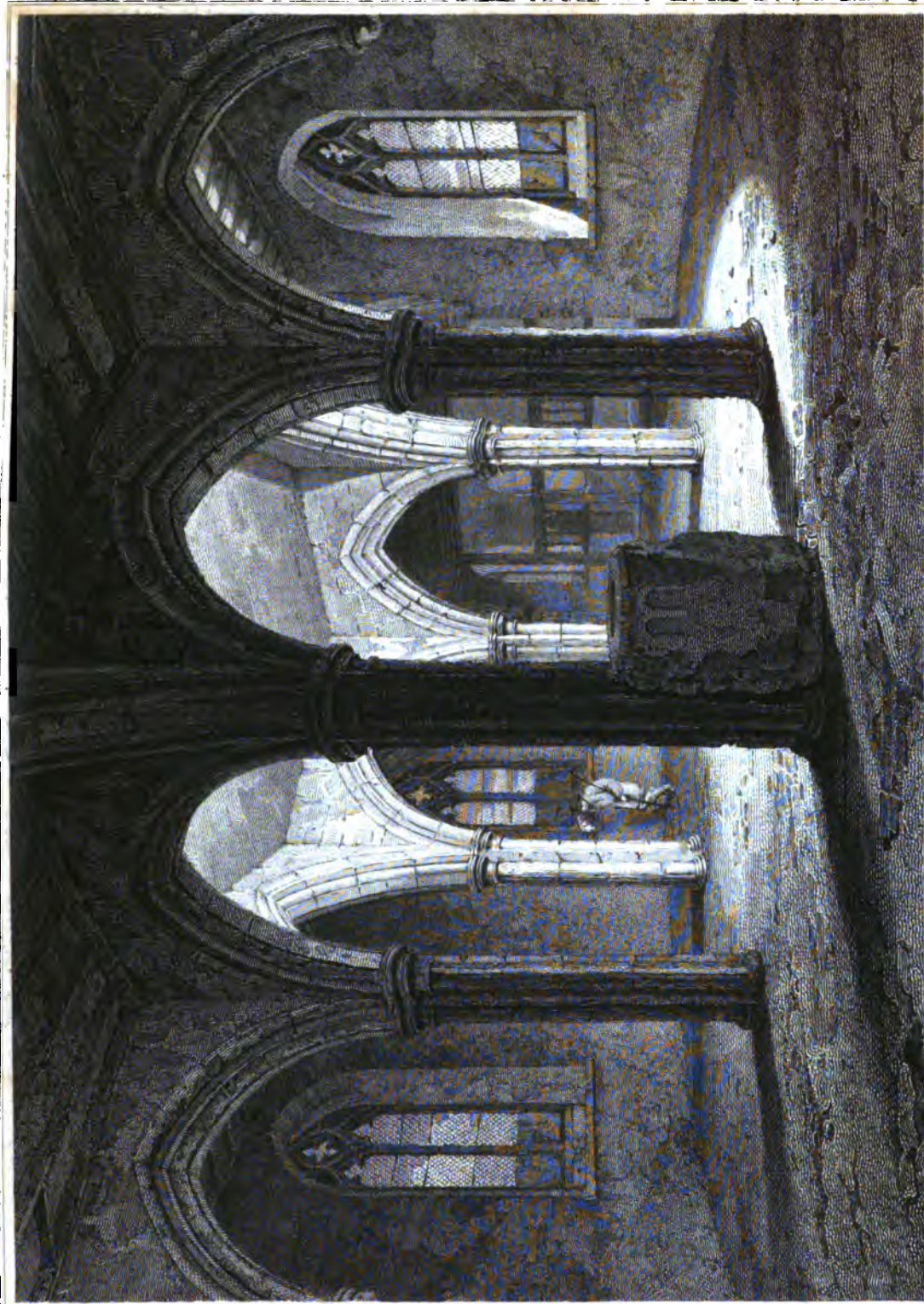
M*

plates its exterior character, internal peculiarity, ground plan, and entrance doorway, are, I hope, correctly displayed. Dr. Stukeley, Ducarel, and some other antiquaries, have described the churches with semicircular east ends as very ancient : and some of these remark that such a peculiarity indicates a Saxon origin. But in the present structure there is no mark of the Anglo-Saxon style of architecture.* The windows, arches, columns, door-way, &c. are all of a class, or style of building which certainly did not prevail till the very latter end of the twelfth, or beginning of the thirteenth century. Judging by the peculiarities of these members, which furnish the only clue in the absence of document, I am inclined to refer the erection of this church to some period between, or during the reigns of King John and Henry the Third, 1199 to 1272 : both of whom appear to have granted the knights of Maplested some privileges, &c.

The principal entrance is at the west end, where a large wooden porch protects the simply beautiful doorway. See Plate I. This is ornamented with a double range of projecting quaterfoils, in square pannels, running round the whole arch, and with another similar facing over the arch. The circular area within is twenty-six feet in diameter, and has a peristyle of six clustered columns. These consist of three half columns, attached to a kind of triangular pier, and at the extreme edge of every column is a string moulding, or bead, extending from the base to the capital. The whole length of the church, internally, is sixty feet. It is dedicated to St. John of Jerusalem, and is traditionally said to have had the privilege of sanctuary.

Little Maplested is about forty-nine miles N. E. of London, and three north of the town of Halstead, in Essex.

* The font, from its exterior semi-arcades, appears very rude and ancient ; but the smallness of its bason implies that it was never used for baptismal immersion.



PL. III.

Designed by J. Smith. From a Drawing by J. C. Smith for the Architectural Association of Great Britain.

**ROUND CHURCH AT
LITTLE WYMONDLEY,**
Essex.

To PRINCE HILSBURN, Esq. whose inquiry into the present state of the Arts has evinced a cultivated mind and an intimate acquaintance with the 'Arts of Design' this Plate is inscribed by J. Britton.

London: Published April 1805, by Longman, Hurst, Rees, and Orme, Pall-mall; and J. Britton, Tottenham Place.

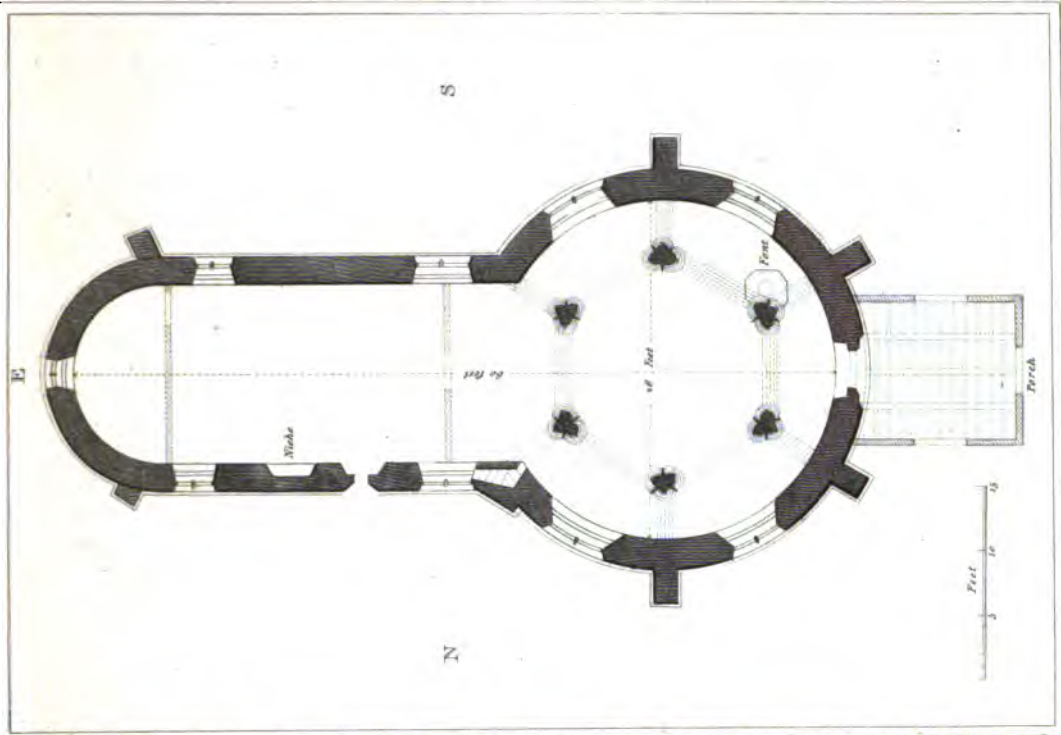
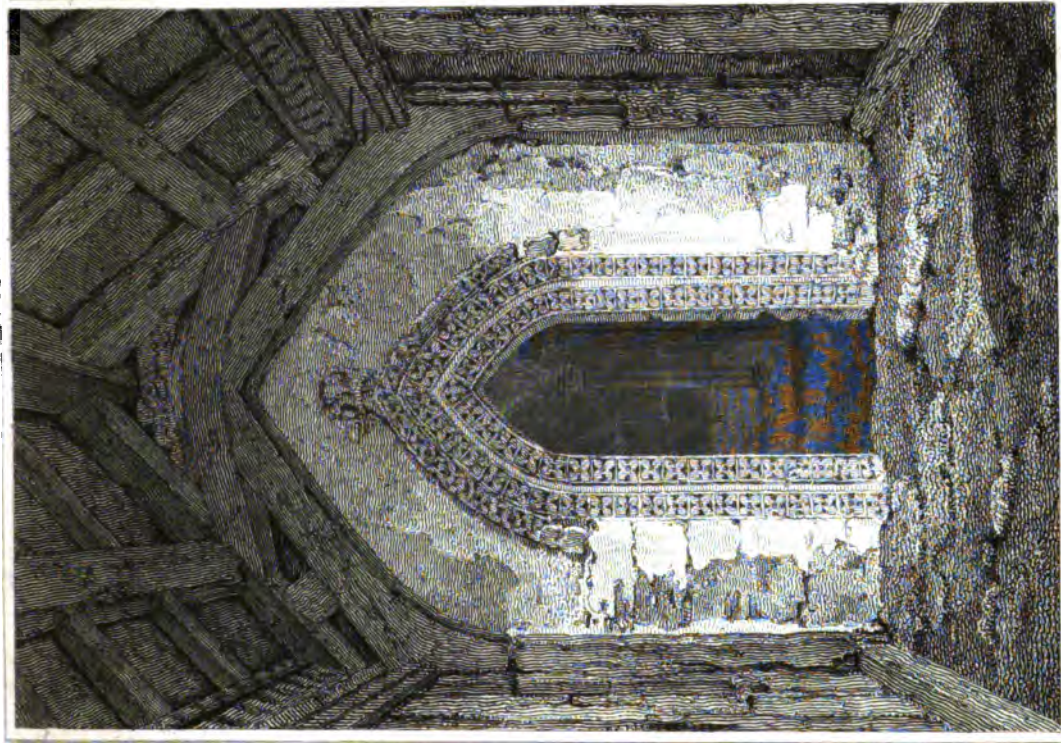


Figure 1. By John Smith, from a drawing by J. C. Smith, for the Antiquarian Society of Great Britain.

**GROUND-PLAN & ENTRANCE DOOR-WAY to
LITTLE MAPLESTED CHURCH.**
K. J. 1867.

London: Published March 1867, by Longman, Brown, Green, & Co., Paternoster Row; J. Taylor, High Holborn; and J. Smith, Strand.

1

SOME FURTHER OBSERVATIONS ON
ROUND CHURCHES.

BY CHARLES CLARKE, F. S. A. NOW RESIDING AT GUERNSEY,

ADDRESSED TO J. BRITTON, F. S. A.

SIR,

IN your investigation of the causes why a circular figure has been selected for certain buildings, you have not noticed that this figure is always assumed by a great number of persons collected together, when an object alike interesting to each is to be contemplated. This I take to be the reason, rather than an imitation of any antecedent edifice. Hence the *Baptistery* is generally found to be circular, as at *Pisa*, and at *Paris*, where the old church of St. Jean le Rond served anciently that purpose;* or of a figure nearly approaching octagonal, as we find the *Lateran Baptistery* at Rome, the work of Constantine,† and that near the entrance of the great church at *Florence*. In this class of buildings the font was placed in the centre of its area, equally conspicuous from all its parts. This might have been the motive for making the body of the Church of the *Resurrection* at Jerusalem a circular basilica, with its lower and upper porticos‡ leading off from those of the choir, which was placed easterly, and interrupted the circuit. The round part originally had twelve pillars, corresponding with the number of our Lord's apostles;§ and these were disposed so as to surround the holy sepulchre, which was in the centre of its area, and beneath the aperture of its roof, and evidently adapted for accommodating a numerous assembly with an equal view of this sacred object. Another cause there is purely local; for being built on the summit of Mount Calvary, it became requisite to level certain parts, and raise others, till a sufficiently large plane surface could be obtained, and, from the usual shape of such eminences, this seems the most readily to be arrived at.|| The church erected by Constantine remained till the

* Description of Paris, par Price, II. 76.

† Rasponii Histor. Eccle. Lateran.

‡ The roof of the temple is of a high pitch, curiously arched, and supported with great marble pillars: the out iles galleried about. Sandy's Travels, 161. The term portico is applied because these iles, in the ancient basilicæ, are so termed by Vitruvius, and by the early ecclesiastical writers, for signifying the same thing in the greater churches or basilicæ of the Christians, to which they served as models, and that both at home and abroad; and if a porch is so denominated, it is because it was a portico ranged along the exterior of the building, opposite the altar or otherwise, and is frequently a part of the quadriportures surrounding the atrium. See Paulinus of Nola, Eusebius, and examples given by Bingham Alcuinus digestis Pontificum, Eber Bede and authorities cited by Bentham in his History of Ely. Note in Milner's Winchester, and also in Dallaway's Observations. Also Donatus de urbe Roma. Anastasi. Baron. in notis ad Martyrol. &c. by him cited, lib. iv. cap. ij. Apud Crevium, tom. iij. p. 792. and compare with Wilkins on the church of Melbourn, Archæologia, vol. xii. In this particular the Temple church, London, and round church at Cambridge, are each representations of the original.

§ Eusebii in Vita Constantin: lib. iij. cap. xxix. ad xxxix. edit. Christophoroni.

|| Now, to make the foundation even, in a place so uneven, much of the rock has been hewn away, and parts too low supplied with mighty arches. Sandy's Travels, 161.

the time of Bede, as your note makes evident. The most ancient round church I have met with on record in England, stood near the cathedral of Hexham, and probably was the work of the eminent Wilfred. It was an admirable structure, built like a tower, almost round, and dedicated in honour of the blessed Virgin Mary. Our great Alfred seems also to have caused his monastery at Athelney to be erected in a figure which may be referred to the circular.

The temple at Jerusalem, as described by latter writers, seems to have been in much the same state at the time of the crusades.* Of these expeditions you have given some hints, agreeably to the sentiments of Gibbon, &c. We yet enjoy certain benefits derived from this extraordinary warfare, severely as its consequences might have been felt among the different nations concerned;† and I propose to offer, in a few words, the sentiments of one or two of the better writers who lived near those times. “About the beginning of the reign of William Rufus,” says William of Newbridge, “the Lord excited the spirit of the Christians against the Saracens, who had, by his secret judgments, as if by hereditary right, possessed the sanctuary of God, that is, the holy places in which our redemption was celebrated. By the religious endeavours of Urban, the Roman pontiff, and other servants of God, a vast concourse of Christian people was got together: the bravest leaders, signed with the character of our Lord, and surrounded by numerous bands of soldiers, penetrated the kingdoms of the East in this most laborious expedition, taking by their pious efforts the large cities of Nice in Bithania, Antioch in Syria, and at length the holy city.”‡ Simon of Durham deems it little less than a miracle that the commanders and troops of so many different states should have so unanimously combined their endeavours;§ and M. Paris, who writes rather largely on this point, relates the sighs and tears of devotion which burst from the Christian army at the distant sight of Jerusalem, and their reverently approaching with bare feet.|| These sentiments have since been drawn by the pen of Tasso, in his *Jerusalem Delivered*. Let us not then wonder if there were many very early imitators of the Church of the Resurrection, within whose site the triumphs of the cross were rendered complete, and of which it was itself the splendid memorial.

You have noticed that there were five round churches in England, four of which yet remain;

* Compare the plan in Sandy's Travels with that in Bernardo Amico, and the descriptions of Le Brun and Sandys, for a pretty correct state of this edifice. Butler, in the *Lives of Saints*, says, this sacred building, raised by Constantine, consisted properly of two churches, the one called Anastasis, or of the Resurrection or Sepulchre, the other Martyrium, or of the Cross, which covered the spot where Christ was crucified, and refers to Adamnan, lib. 1. de Locis Sanctis, c. 4, apud Ababill. Act. Bened. sæc. 3, part 2, p. 506. Butler, vol. 5. 51.

† These benefits were the breaking and retaining at home the Saracenic and Turkish powers, and thus preventing the doctrines of Mahomet, so dear to a certain sect of philosophers, being propagated throughout the west, that one is almost tempted to say, Hinc illæ lacrymæ. See Whitaker's Review of Gibbon, where he has irrefragably proved a certain pruritus inguinis, that accounts for a vast deal against crusades and crusading knights.

‡ Guil. Neubrigensis Hist. Ang. 9 edit. Picardi. 1632.

§ De Scriptore.

|| Ad ann. 1099.

remain ; and I think it will be possible to shew that two, at least, and those the most early, were not the work of the Templars, or at all connected with that order of knighthood.

The churches of St. Sepulchre at Northampton, and at Cambridge we find to be parochial and vicarages, and thus entered in Ecton's Thesaurus.

Cambridge. Sti: Sepulchri vicarage, 6*l.* 11*s.* 0*½d.* Pri: Barnwell propri.

Northampton. Sti: Sepulchri vicarage, 20*l.* 10*s.* Pri: Sti: Andr propri.

It would be difficult to account for the round churches above noticed, if ever belonging to houses of Knights Templars, becoming parochial and appropriated before the dissolution of that order, so seldom as any of those of the monasteries have been reserved for this purpose ; or if possessed of the right of patronage, that a vicarage should be ordained in favour of any other house. But to go further into their history :—Simon St. Liz is said to have re-edified the tower of Northampton, and did, about 1084, repair the priory of St. Andrew, near his castle, in that town, of which he was the earl, and endowed and replenished it with Cluniac monks, in which he was aided by Maud his wife, daughter of Waltheof, Earl of Huntingdon and Northampton. To this priory we find the church of St. Sepulchre presented by Simon St. Liz, second Earl of Northampton, upon his return from the crusade, and who died 1127. A confirmation, by St. Hugh, Bishop of Lincoln, of this gift, is noticed by Tanner.* The right of patronage, thus granted to the monks, could only have been possessed by this Simon in consequence of himself or ancestors being the founders of the church, as within a demesne of his own. This is evident from the customs of those times, when it was also common to present such right to the religious houses, for the sake of its being better exercised.† And from what we have seen of the ardour of the first crusaders, it is highly probable that he was himself the builder of this edifice, in imitation of the Church of the Resurrection. Certain it is, that it was erected before the Templars had assumed that title, which was not till ten years after their institution in 1118,‡ and consequently before they had any possessions in England, which did not occur till after 1135, when Stephen began his reign. A like train of circumstances attends the round church at Cambridge, a more ancient structure than that at Northampton. Among the most strenuous leaders in the first crusade, instituted by Pope Urban II. 1096, was Robert Duke of Normandy. His standard-bearer, Sir Payn Peverell, an eminent soldier, was the founder of Barnwell Abbey, in Cambridgeshire. This he did after his return from the crusade, and placed therein thirty monks, being equal in number to the years of his own age.§ To this monastery we find

St

* Notitia Monastica, and Camden in Cambridge. This gift is noticed by Mr. Schnebbelie, in his account of this church. Pointed arches on Norman pillars were common in this age, and this seems the identical edifice bestowed by the second earl.

† Kennet's Case of Improvements.

‡ M. Paris.

§ Sir Payn Peverell amplified the foundation of a house of canons regular of the order of St. Augustine (at Barnwell), and dedicated it to St. Andrew, in an. 1112, (13 Hen. I.) but before he had fully perfected it he departed this life, at London. Dugdale's Baronage, Vol. I. 438.

Arch. Antiqu.

M**

St. Sepulchre's Church appropriated, and as it was the custom of the regulars to obtain vicarages, to be ordained in churches of which they were the patrons, we may with the greatest probability conjecture, as in the above, that this church was the work of that famous Norman soldier, as he is called by our historians. He was at the taking of Jerusalem, with Duke Robert, in July, 1099, and probably returned with him the following year; and as the style of this building seems not far from the first Norman, I am disposed to assign it to an early part of the twelfth century, which, if allowed, will also shew it to have existed prior to the Templars having possessions in England, and likely before their institution in the east. And with this Mr. Essex accords,* although, by Mr. Dallaway, it is given to the year 1135; likely for no other reason than from the Templars having such possessions shortly after the commencement of Stephen's reign.† The church of Little Mapleston is entered by Ecton as a donative, and said to have belonged to the Hospitalers; but since those knights became possessed of the property of the Templars, it may be possible they were the original founders.

It seems, however, uncertain whether the Templars did, on all occasions, build their churches in a circular form, though they dedicated them to the Virgin, while the round parish churches are generally dedicated in honour of the holy sepulchre; a circumstance worthy remark, as it is, that those of the Hospitalers were in honour of St. John the Baptist, by which the three kinds of edifices seem to be distinguished. Stow, speaking of the Temple at London, calls it their chief house, which they, the Templars, builded after the form of the temple near the sepulchre of our Lord at Jerusalem; and this we find dedicated to our Lady. Weaver also informs us there was in the town of Dunwich, Suffolk, "an ancient and very old church, called the Temple of our Lady, the which church was, by report, in the Jews' time, and was vaulted over." A circular disposition, so very remarkable, is not noticed by this collector, and Stow insinuates it was at London that their church was so constructed. That which belonged to the Temple at Paris, in which all the Knights of Malta who died in that city were interred, is said to be an ancient heavy structure, and an imitation of the church of St. John of Jerusalem. Likely its denomination was changed on becoming the possession of those knights, as was the practice at home. At Venice St. Mary's in Braglio belonged to the Templars, then to the Knights of St. John.‡ You have noticed the date at the

* Mr. Essex says, as the church was built within a few years after the first establishment of the Templars, we cannot suppose it was built by them, but by some person who had been in the first crusade; and as churches of this sort were sometimes built by private persons, and given to the Templars, by this means the advowson of it and the benefices, might come into their possession, if it ever belonged to them. After the dissolution of this order, 1313, the advowson of St. Sepulchre was given to the priory of Barnwell. *Archæologia*, vol. vi. The last assertion of Mr. Essex is doubtful, as the property of the Templars was bestowed on the Knights of St. John, with scarcely an exception, and Mr. E. himself is not certain that it ever belonged to the Templars.

† "Observations on English Architecture," 8vo. 1806.

‡ This was the case at Temple-Bruer, Lincolnshire. Here was, before 1185, a preceptory of Knights Templars, after of Hospitalers. Tanner, 274. Aslackby Cem. Lincoln, seems to have had the same possessors.

the east end, annexed to the church at Cambridge : that also at Northampton seems a subsequent building, but on an inspection of your plan of the Temple Church, London, the east end seems to form a part of the original design, and the whole together has a just correspondence with the Church of the Sepulchre at Jerusalem, the archetype of these structures. The style of the west end accords with that of the Trinity at Canterbury. St. Cross near Winchester, of about the same period, where pointed and circular arches are to be found, with the like entail of mouldings, while the other part of the work seems in a more advanced mode, and the application of the pointed arch better understood : for this arch had been known in the world as early as the fifth or sixth century, and I think anterior to the certain date of any specimen of interlaced circular arches, from which some antiquaries have found it a derivation. The like triple lancet windows occur in the chapel of the archbishop's palace at Lambeth, built by Hubert Walter, who sat from 1193 to 1207, and in many chancels of our old parish churches are windows approaching towards a like arrangement. The dedication of the circular part of the church, I am thus disposed to place in the year 1185, and thence made use of by the Knights till circumstances allowed the completion of the remainder in 1240. The dedication, as given from an old historian, is somewhat worthy notice.

" 1240. Also about the same time was dedicated the noble church of the beautiful structure of the new Temple, at London, in the presence of the king and many of the nobility of the kingdom, who, after the solemnities were finished, partook of an elegant feast at the expence of the Hospitalers."

I now conclude with remarking, that although it cannot be shewn that the churches you have presented in your third part were wholly the works of the Knights Templars, as so long admitted, yet there may be traced in each not only a close resemblance of the same original, but they were connected with it by the same denomination, and being (it is highly probable) the labours of those who deemed it the honour of their lives to have contributed to rescue that venerated temple from infidel hands.

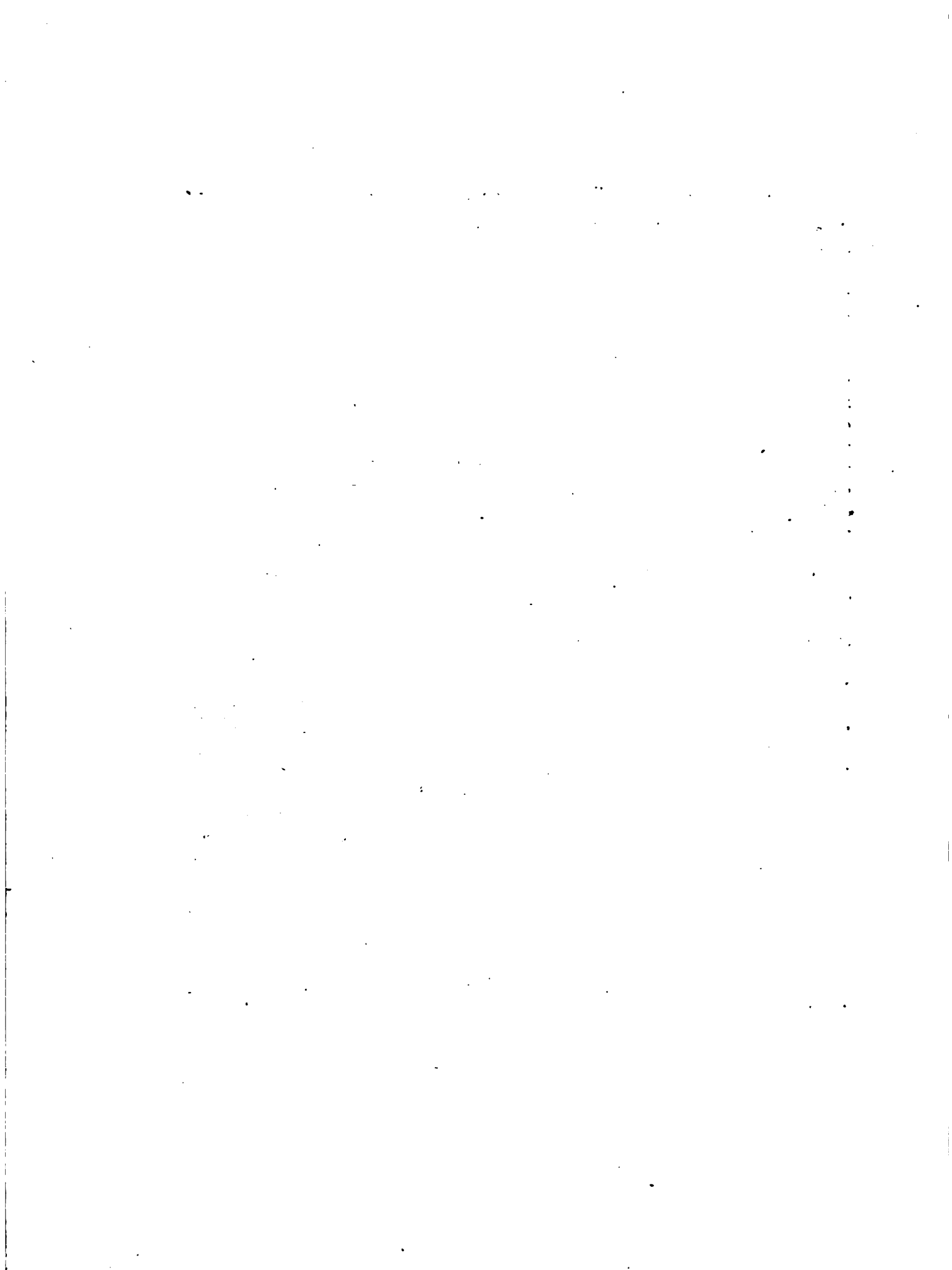
I am, Sir,

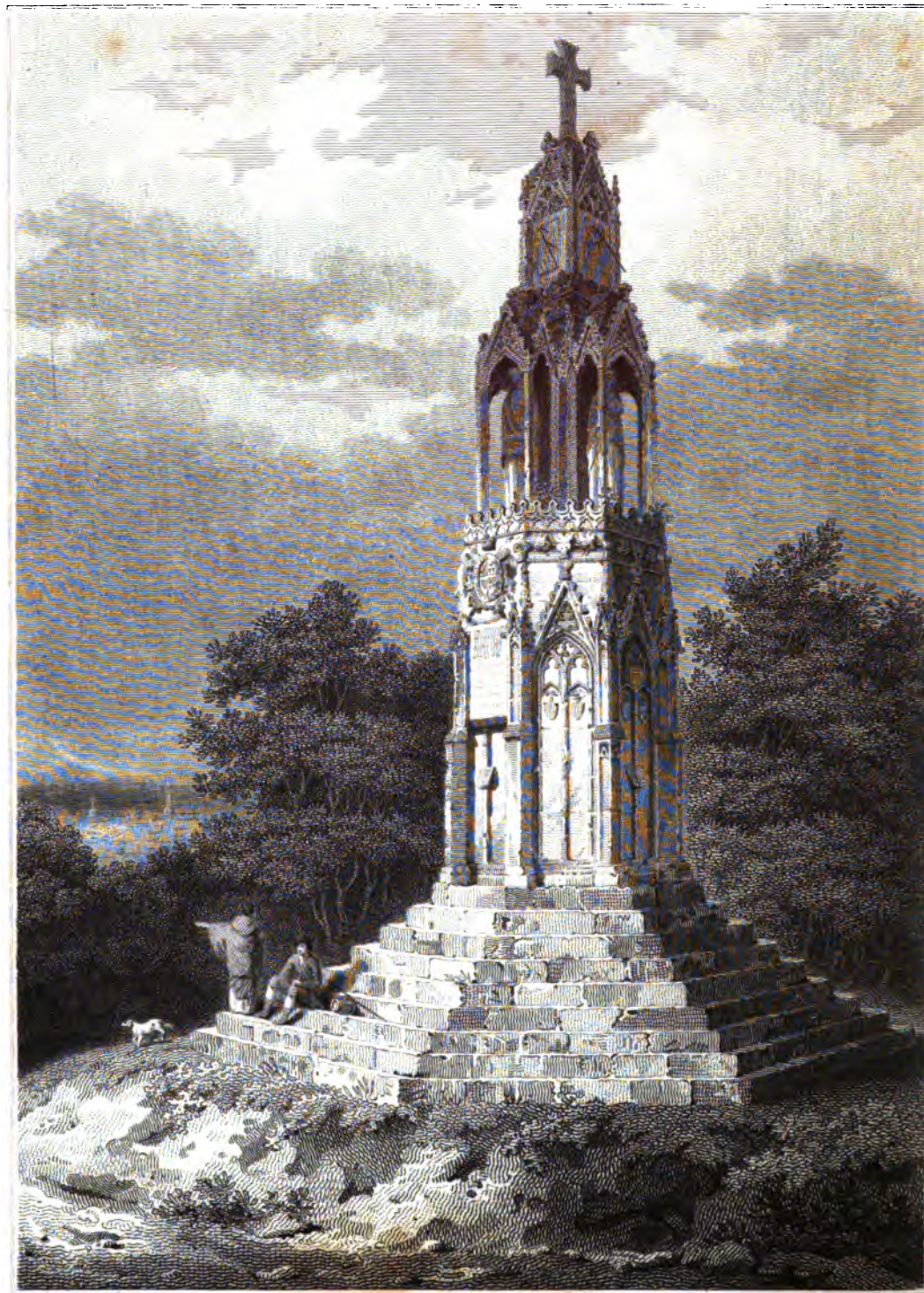
Your faithful Servant,

CHARLES CLARKE,

Guernsey, 21st Feb. 1807.

It is entered in *Ecton* as a vicarage dedicated to St. James (query, St. John). "The Knights of St. John of Jerusalem proprietors, as had the Temple of St. Mary, in Dunwich." In addition to *Ecton*, the Temple church, London, is said to be dedicated to St. John the Baptist, that of the church of the Hospital at Jerusalem, and it seems probable to have been bestowed on those churches which came into their possession by the dissolution of the Templars, 1313. At Bristol the Temple Church is a square building, and partly built by the brethren and partly by other men. It is dedicated to the Holy Cross, and its hanging tower has been for ages noticed as a curiosity. *Barrett's Bristol, 541.*





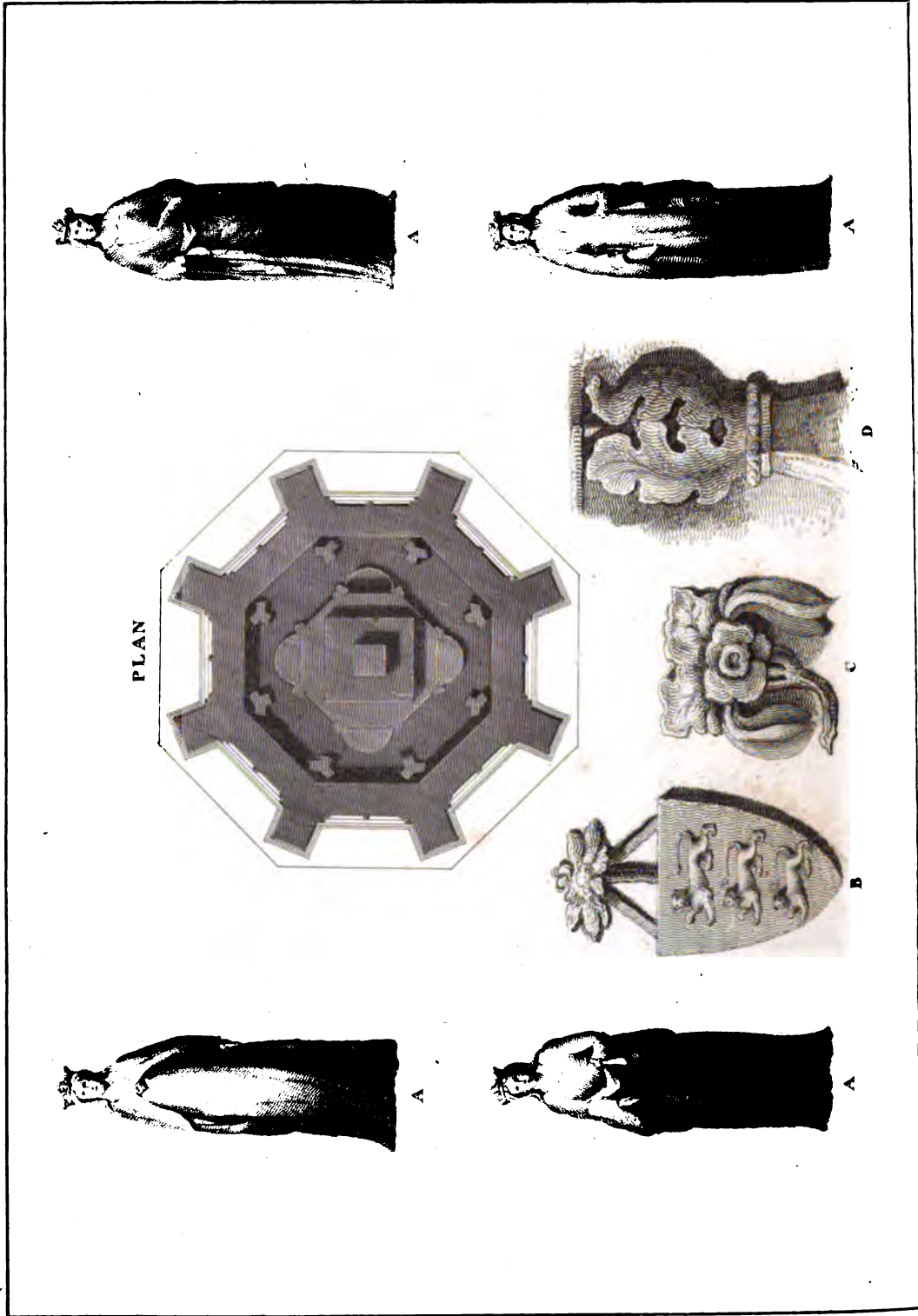
Engraved by Joseph C. Smith, from a drawing made by G. Shepherd, Esq. for the Architect Antiquaries of G. Britain.

**THE QUEEN'S CROSS,
near Northampton**

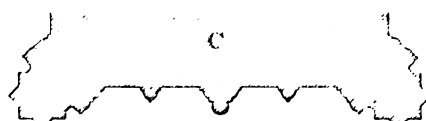
To W. ALEXANDER Esq. F.R.S. whose very accurate Sketches & Drawings of ancient Objects, & other subjects of Antiquity, has afforded much information to his obliged Friend the Author.

London, Published April 1806, by Longman, Hurst, Roe & Orme, Paternoster Row, J. Taylor, High Holborn, and J. Bristow, Dorset Street.

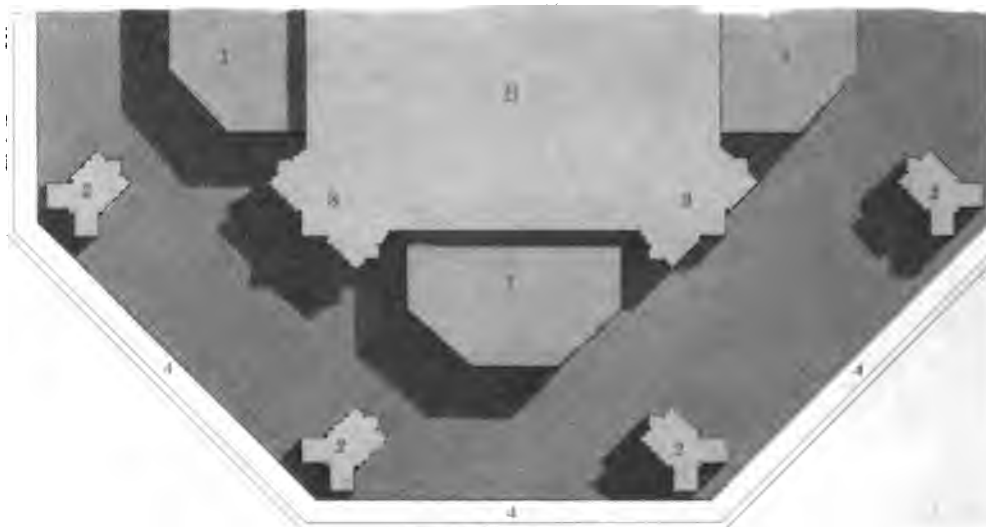
*Plan, Ornaments and Figures of
THE QUEEN'S CROSS.*



Engraved by John Smith from a drawing by J. Smith for the Architectural Society of London. Published by J. Smith, 15, Pall Mall. London. 1840.

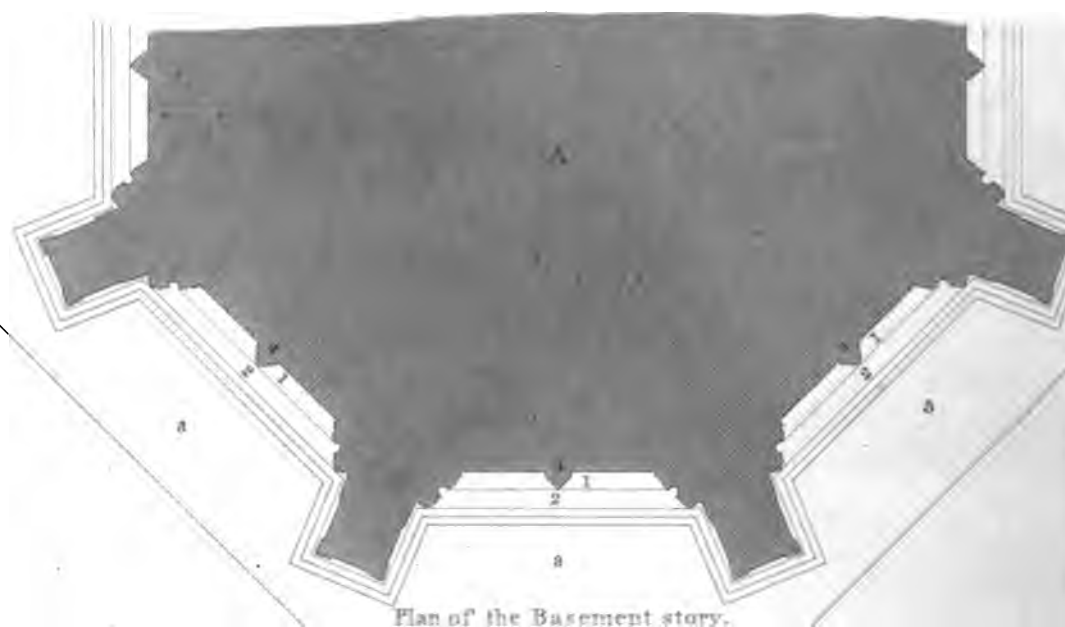
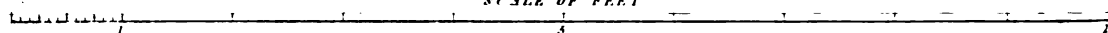


Plan of Part of the Third story.



Plan of Half of the Second story.

SCALE OF FEET



Plan of the Basement story.

Drawn & Engraved by Wilson Lowry from measurements made by him in 1867 for the Architectural Antiquities of Great Britain

PL II

PLAN of the FIRST SECOND and THIRD STORIES of
QUEEN'S CROSS.
Northamptonshire.

London. Published April 1867 by Longman, Hurst, Ross & Co. Printers New J. Taylor, High Holborn, and J. Batten, Throstle Place

QUEEN'S CROSS,

NEAR NORTHAMPTON. PLATE II.

IN addition to what has already been stated relating to this elegant specimen of ornamental architecture, I am induced to give another plate, and a few more explanatory remarks. Mr. Lowry, having made very careful measurements, with details, of the Queen's Cross, and of some other ancient architectural subjects,* last summer, kindly allowed me the use of, and engraved, the annexed plans. Desirous of rendering this work as accurate as possible, I deemed it but justice to its patrons and purchasers, to avail myself of Mr. Lowry's offer, and *give* another plate for that which had already been engraved from Mr. Schnebbelie's sketches, but which is found to be very *inaccurate*. The reader is therefore solicited to destroy that print, and substitute this, by Mr. Lowry, in its place. In this are displayed three SECTIONAL PLANS of parts of the different stories which successively rise above the steps, and constitute three distinct features, and portions of this structure. PL. II: A: represents a plan of part of the basement story, which rests on a plinth 2—on the top of the ninth step, figured 3. The proper projection, with the plinths and dressings at the extreme and inner angles of the buttresses, are here accurately marked; and the central pilaster-mullion, figured 4, is also carefully defined. In the plan of the second story, B. are represented three of the pedestals, 1. 1. 1. on which three of the statues stand; and at figs. 2. 2. 2. 2. are plans of four of the buttress-columns, which support the canopies over the heads of these figures. From these branch off some groins, which connect themselves with similar mouldings on the buttresses at 3. 3. At 4. 4. 4. is the situation of the ornamented parapet, which goes round and enriches the top of the first story. Letter C. shews the plan of part of the third story, which stands on the central pier, and is ornamented, beneath the present disfiguring sun-dials, with recessed pannels, having mullions, tracery, &c. These terminate above in elegant purfled pinnacles, and immediately over this is a single shaft, with the cross.

* This very scientific artist intimates his intention of making drawings and engravings of these, for the purpose of publication. Convinced that whatever he may do in this class will be usefully correct, I sincerely wish that he may speedily execute his intention.

1

SOME FURTHER OBSERVATIONS ON

CROSSES.

BY CHARLES CLARKE, F. S. A. NOW RESIDING IN GUERNSEY,

IN A LETTER ADDRESSED TO J. BRITTON, F. S. A.

SIR,

WHAT you have offered on Crosses erected upon public occasions, appears, in general, very satisfactory, and I wish, since you are desirous of further information, it may be in my power to afford such traits, either in the history or discipline of past ages, as will add to the stock you have already given to the public, or yet intend to bestow.

You seem to think that the conversion and piety of Constantine gave great celebrity to the cross. It certainly extended whatever celebrity might have been given to this sign, so sacred among Christians, by their religion becoming that of the empire. Long previous to this period, the Cross seemed to be the token, by which they were distinguished from the rest of mankind, and which had not less veneration with them than when Constantine had chosen it for his standard. This is evident from Tertullian and other authorities collected by Bishop Gibson, in his Codex, in defence of the cross in baptism. Also from what Butler has offered on the cross.* He calls it "the memorial of the sufferings of Christ, and a pledge of his infinite love." He brings proofs from the early fathers of the constant usage of the cross on every occasion. One or two suited to this purpose are adduced. St. Cyril, of Jerusalem, names the cross the royal standard. St. Ephrem, the Syrian, in his sermon on the precious and life-giving cross, says, "let us paint and carve this life-giving sign on our doors," &c. and St. Chrysostome observes, "we carefully paint the cross on our doors, walls, windows," &c. On consulting the *Roma Subterranea* of Aringhius, and a similar work of Boldetti, I find that it was depicted in Mosaic, and embellished with the likeness of precious stones and gems, (a proof of the veneration in which it was held,) in the chapels and chambers of the catacombs, or cemeteries, where, under the terrors of persecution, the Christians held, long before Constantine, their devotional assemblies. If then Constantine added to the celebrity of the cross by his becoming, as you term him, the advocate for the cause, this was not a little extended by his mother Helena's discovering the instrument itself of our Lord's death, and exalting it once again on Mount Calvary, where she erected, in its honour, and that of the resurrection, "a temple of royal magnificence, worthy of God," to speak in the language of Eusebius. And such was the triumph of Christians on this occasion, that a festival was instituted in commemoration, as well in the western as the eastern church; and in the hymn of the former, used on this occasion, the cross is thus saluted:

Arbor

* Butler's *Moveable Feasts, Fasts, &c.* pages 365 and 372, 8vo. 1774. This work is particularly noticed by Mr. Astle, in *Archæologia*, vol. xiii. 222.

Arbor decora et fulgida	Beata cujus brachiis
Ornata regis purpura	Sæcli pependit pretium
Electa digno stipite	Statera facta corporis
Tam sancta membra tangere	Prædamque tulit tartaris.
O crux ave spes unica, &c.*	

The cross, thus recommended, became a part of the decoration of every church, and of every altar; it was employed in every sacred rite, and occurred in the diplomas, as an inviolable test of every compact. Nor can we be surprised to find it sculptured on so many of our public monuments, when designed to excite sentiments of piety or compassion; or on landmarks, which no man was, for conscience-sake, to remove. It was frequently fixed at the entrance of the church, to inspire recollection in those persons who approached, and reverence towards the mysteries at which they were about to be present. On the high road the cross was frequently placed, with a view to call the thoughts of the passenger to a sense of religion, and to restrain the predatory excursions of robbers. In the market place it was a signal for upright intention and fairness of dealing, and was in every place designed as a check upon a worldly spirit.

The funeral monument was aptly marked with the cross, agreeably to the institutions of those times, and I think our earliest memorials for the dead were tall, pyramidal sculptured stones, such as the most ancient crosses are. Malmsbury notices two of this kind, in the monks' cemetery at Glastonbury, placed only a few feet distance from the walls of the church. They were ancient in his time, and he offers conjectures only for their explanation. The tallest was xxvi feet high, and nearly a ruin through *age*. It had five stories, or ranges of sculptured bishops, kings, and ecclesiastics, under which were British or Saxon names.—The other was xvij feet high, with four ranges of the same kind of sculptures. He supposed each story contained in its cavity the remains of those represented and named on its outside.† The monument of St. Dunstan, at Canterbury, was a tall pyramid;‡ and at Ruthwell, in Scotland, within the church, are, in three pieces, the remains of a curious and early monument of the obelisk kind, overturned and broken by order of a general assembly in 1644.§ Malcolm's monument at Glamis is a tall sculptured obelisk or cross, and is engraved in Gordon's *Itinerarium*, and by a friend of the author ingeniously explained.|| In the cemetery we often find a cross conspicuously situated, and its general use explains that of a cross marking a single grave. Godric, abbot of Peterborough, erected a cross of stone in the church-yard in which the monks who were killed in conflict with the Danes, anno 870, were interred, “that passengers, being mindful of the most holy monastery, might pray for the souls of the faithful resting in that cemetery.”¶ St. Paul's Cross was originally intended for that

* Ancient hymn attributed to St. Ambrosius, Fortunatus, or Sedulius. *Gavant de Ritibus*, ii. 69.

† *Guliel. Malms. Ant. Glaston.* Edit. Gale. 316.

‡ Osbern in *Vit. Dunstani*.

§ Pennant's *Tour in Scotland*, vol. II. p. 96.

|| Gordon's *Itinerarium Septentrionale*, 163, where there are views of many stone crosses.

¶ *Ingulp. Hist.* cited by Dugdale in his *Hist. of St. Paul's*, 130.

that purpose, although it was early the custom to preach to the people from it, as appears by a legacy noticed by Dugdale, 49th Edward III.* This was the most celebrated place for public sermons in the city of London, but often abused by the agents of the predominant party. Another cross for public preaching was at the Spital, near which was a house for the mayor and principal officers, with their ladies, to attend the sermons in Easter week, held since at St. Brides.† Whatever might be the fate of St. Paul's Cross, which, it seems, was in being when Dugdale wrote, the Spital Cross was destroyed in a tumult of the Calvinistic party, to whom we owe so general a waste of the arts in the middle ages in our country.‡ It seems also to have been a custom to erect crosses where the bodies of eminent persons reposed on their way to interment; of which a series stood in the road from Paris to the monastery of St. Denis, on which the bodies of the kings of France were carried for final deposition:§ also where the reliques of saints were lodged on a journey, as a wooden cross was raised on the bridge on which those of St. Wandregisilius had rested.|| But the most superb instances in England are the crosses erected by King Edward I. for his Queen Eleanor, several of which remain as testimonials of his affection and piety, and as monuments of the exquisite taste of the architecture in those days.

The crosses at Charing and Cheapside were part of the above. The latter deemed one of the most beautiful in England, was defaced in 1581 by the Puritans. It was not, however, the original, but rebuilt, 1441, in a more elegant manner by John Hatherly, mayor of London, and several wealthy citizens, with the permission of Henry VI. and adorned with many large statues. It was finished in 1486, and gilt in 1522. But the Puritans, says Heylin, emulous of the zeal of the French Calvinians, whom they found to have demolished all the crosses wherever they could, not succeeding by presenting it at the wardmote, set upon it in the night of June 21, 1581, violently breaking and defacing all the lower images, &c.¶ Of this cross a view, indifferently engraved, was published in an old French work describing the entrance of Henrietta Maria, queen to Charles I.—Charing cross was taken down in 1646, and the folly of the times satirised in an old ballad preserved in Percy's Reliques of Ancient Poetry.**

“Many crosses were erected as the monuments of Christianity in cities and towns, and most of our country villages, among which none were more eminent for cost and workmanship than those of Cheapside, London, and Abington, Berks, both of them famous for the statues placed in them, more for the richness of the trimming which was about them.”††

A cross of the more finished kind, as were the above, seems to have been very generally an appendage to the monastic and larger churches; and we have a description of one

as

* Ingulph. Hist. cited by Dugdale in his Hist. of St. Pauls, 130.

† Maitland's London, ii. 799.

‡ Ibid.

§ Du Fresne Gloss. sub voce crux.

|| Ibid.

¶ Heylin's History of the Presbyterians, 344.

** Vol. ii. page 331. See also introduction and final paragraph to this song.

†† Heylin's History of the Presbyterians, 455.

Arch. Antiqs.

T **

as standing near the minster of Friars Preachers, by Robert Longland, who flourished about 1350.

“ And a curious cros craftely enlayted
With tabernacles ytight to toten al abouten
The pris of a ploughland of pennies so round
To appariele that pylar were pure lytel
Then I munte me forth the mynstere to knowen,” &c.

Vision of Pierce Plowman.

Crosses were usually erected also in the way leading to parochial churches. At Hornsby, in Norfolk, were four, as believed by the Rev. Mr. Gibson, who thinks them, with no sufficient reasons, to have defined the limits of sanctuary.*

In the parvis or atrium before the principal entrance of the cathedral at Rouen, were two crosses—“ Les Registres de la Cathedrale remarquent que cette grande place presque carrée, qui ne contribue pas peu a la decoration du portail et que l'on appelle le parvis ou aitre du mot latin atrium fut fermée de murailles et depuis on y mit deux grandes croix de pierre qui sont aux deux coings de cette muraille l'an 1641.” Pomerai Histoire de la Cathedrale de Rouen, 87.

At Darentb, in Kent, the entrance to the cemetery is over a green called the cross; but although the green yet remains, the cross whence it took its name has been long since removed.† Crosses not only marked civil and ecclesiastical limits, but probably served for stations, when the bounds were visited in processions:—by a station is here to be understood a church oratory, or other resting place, where a prayer was said, or a short verse sung.‡ In the isle of Iona were three hundred and sixty crosses, one only of which, called Macleans, now remains.§ Crosses also on the road, or without the limits of the cemetery, seemed to have been endowed with a privilege of sanctuary; for by the 29th and 30th canons of the council of Claremont, held 1093, it is decreed, that if any person should fly to a cross in the road, while pursued by his enemies, he should remain free as in the church itself: and by the 82d chapter of the Ancient Customes of Normandy, If any one condemned, or having escaped, shall fly to a church, church-yard, or holy place, or if he shall take to a cross fixed in the earth, lay (or civil) justice shall leave him in peace, by the privilege of the church, as if it had not laid hands upon him.|| But how far these privileges were granted to crosses in our country, I am not aware, since it seems no place could enjoy, but by royal grant, the full rights of sanctuary in England.¶

You

Archæologia, vol. xiv. 40.

† Customale Roffense, page 93, being Rev. S. Denne's account of Darentb church in Kent.

‡ Du Fresne Gloss. sub voc. Statie.

§ It seems difficult to account for so many in so small an island, unless they served the purpose of grave-stones in the several cemeteries. This is the practice of the Russians, and in the year 1800 there were more than fifty wooden crosses of various forms left in their burial ground on their quitting this island (Guernsey). These were cleared off the ensuing winter for firewood, by the inhabitants of the neighbouring cottages, &c.

|| Du Fresne Gloss. in voce Crux.

¶ Will Sandford, lib. 2. de placitis coronæ, cap. 38. Sanctuarie est un lieu privilegié par le prince un souverain gouverneur pour la sauvegarde de la vie de l'homme qui est offendeur, &c.

You have mentioned the cross as the frequent memorial of battles ; and I shall notice one in which it occurs as the witness of peace. It is yet remaining on Stainmore, and is the boundary stone between Yorkshire and Cumberland, having been set up in consequence of a treaty between the Conqueror and Malcolm Canmore, king of Scotland, and decorated with their effigies, Cumberland being ceded by William on account of the ill success of his arms against Malcolm, for refusing to resign to him the mother and sisters of Edgar Atheling, who were forced into the Frith of Forth by stress of weather. Edgar's sister Margaret, deemed one of the most virtuous and beautiful ladies of that age, was afterwards married to the king of Scotland, who settled lands on Maurits, a Hungarian of royal blood, for his fortunately putting into that country, while conducting them to his native land, from the Norman oppressor. He became the ancestor of the Drummonds, having had the name of Drymen, bestowed on him by the king, in memory of the waves of the sea he had escaped.*

Crosses were well-known appendages, and ornaments of almost every market place, and were frequently supported on an arcade, which served to shelter the sellers of small commodities. Of this kind I recollect one at Maidstone, Kent, built of oak, and I think there were others at Milton and Feversham. In some other towns in that county, the spots in their markets, so occupied formerly, yet retain the name of the cross. That at Abingdon, already noticed as one of the handsomest in England, stood in the middle of the market place, and was, as reported, built in the time of King Henry VI. by the fraternity of St. Cross.† The city cross at Winchester served also for the same use, and is called the *butter cross*, from retailers of that article taking their stations near it, before the new market house was built in 1772. It is also given as a specimen of the architecture of the reign of Henry VI. When the strongly religious bias of our ancestors is considered, with the evident fondness they had for this memorial of christianity, which they made the ensign of every virtue, it must be easy to account for placing it in the centre of business, where so many dishonesties were most likely to be put in practice.

Having endeavoured to shew the good intentions of our ancestors in erecting the cross on so many occasions, it will not be improper to point out one at least of its abuses among them ; and which was attempted to be remedied by the second statute of Westminster, cap. 37, by which it seems as if the Templars and Hospitallers made a general use of this ensign. The terms of the law then made, are, "Because many tenants erect crosses in their tenements, or permit them to be erected, to the prejudice of their lords, in order that they may be able to defend themselves against the capital lords of the fee, by the privilege of the Templars and Hospitallers. It is hereby determined, that the said tenants in so doing, shall incur a fine to the said capital lords, or to the King."‡ I shall now, upon quitting this subject, say, that I am far from suspecting, notwithstanding your citation relative to the worship shown to the cross, that our ancestors were so very weak as to offer to it any thing

* Pennant's Tour, and Butler's Life of St. Margaret. The latter says that Edgar and his sister were only cast on shore in that country ; and that Malcolm had spent many years in exile upon his father being killed by Macbeth.

† Heyling's Help to Eng. History, by Wright, P. 147.

‡ Du Fresne Glos. sub voc. crux.

thing like that which was due to the Creator alone ; or to have proceeded further than a profound respect towards what they might consider a memorial of redemption. Lest I should, however, go out of my depth in a theological question, I shall refer you to the casuists for the distinctions usually made on the term worship, including, say they, respect, honour, reverence, and adoration. It is sufficient for me to notice, that, among the Saxons, the wisest of the people were *weorþscapes wjrdra*—*worship*-worthy every one in his own degree.* Again, when the Lady Eadgith, queen to the Confessor, died at Winchester vii nights after Christmas MLXXV, the King (William i.) permitted her to be brought to Westminster, mid *myccelan weorþscipe* with great *worship*, cum magno honore, as translated by Bishop Gibson, and buried with her Lord, King Edward.† *Worshipped*† then meant, with our ancestors, nothing more than respected and honoured, and always had its degree of relation. And when we address our mayors and magistrates as your *worship*, and have our right *worshipful* companies, &c. so far from supposing them objects of adoration, we deem them at present treated with but an inferior degree of respect, and such that might reasonably offend, if bestowed on the lower rank of our nobility.

I am Sir,

Your very humble Servant,

Guernsey, 7th June, 1806.

CHARLES CLARKE.

* Lambard's Perambulations of Kent, in Meopham.

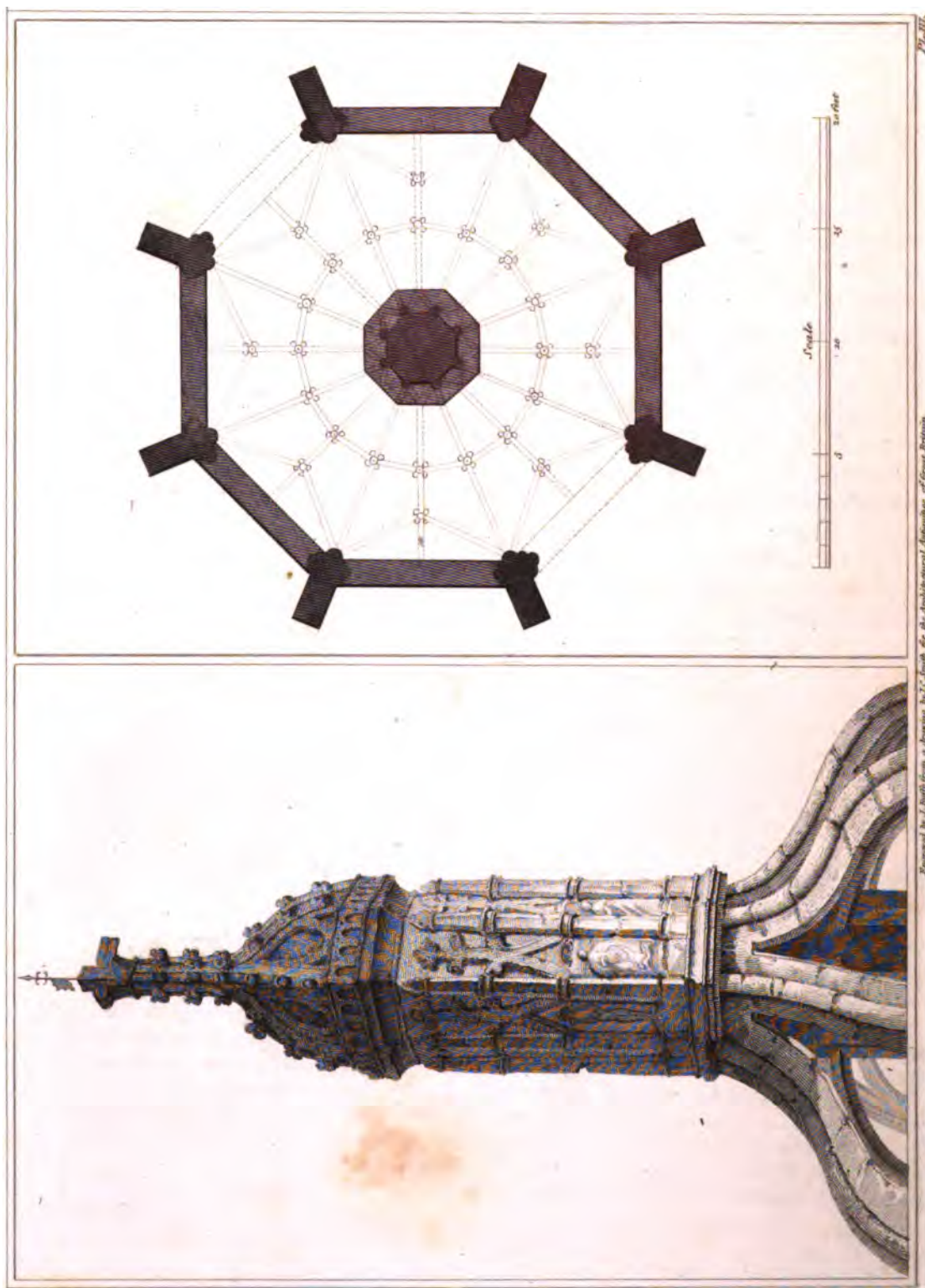
† Chron. Saxon, 183.

‡ "The proprietor of the Isle [Rasay] is Mr. Macleod, a cadet, of the family of that name ; his seat is in the village Clachan ; the inhabitants have as great veneration for him, as subjects can have for their King. They preserve the memory of the deceased ladies of the place, by erecting a little pyramid of stone for each of them, with the lady's name. These pyramids are by them called crosses ; several of them are built of stone and lime, and have three steps of gradual ascent to them. There are eight such crosses about the village, which is adorned with a little tower." Martin's Western Isles, P. 164.

"There are little cairns to be seen in some places on the common road, which were made only where corpses happened to rest for some minutes ; but they have laid aside the making of such cairns now." Ibid, P. 152, Isle of Skie.

Pennant mentions 360 crosses in the island of Iona, which were, except some few favoured as memorials of particular persons, demolished at the reformation. There is a cross thus preserved in the village of Hemskerck in Holland, of which the following interesting anecdote is related.—"I will inform you what I learned on the spot concerning the Dutch painter, Martin Hemskerck. Having laboured much, and become very rich, for the sake of leaving some memorial of himself, he bequeathed by his testament sufficient for a dowry in marriage to one young woman of his village annually. But it was on this condition, that the bride and bridegroom should, on the day of marriage, go and dance upon his grave. Which I was assured was so religiously observed, that notwithstanding the change of religion which happened in this country caused all the crosses in cemeteries to be demolished, the inhabitants of Hemskerck would not permit that on the grave of this painter to suffer a like fate. It is of copper, and serves as a deed of settlement of the dowry or donatum made to their daughters." *Entretiens sur les Vies et sur les ouvrages des plus excellents peintres par M. Felibien*, tom. ij. 235.—A Amsterdam, 1706.





GROUND PLAN & TOP OF
MALINSBURY CROSS,
Wiltshire.

Designed by J. Smith from a drawing by J. Smith for the Architectural Repository of Great Britain.
London. Published March 1789 by Longman, Hurst, Rees & Orme, Stationers near St. John's High Street, and J. Baskin, the Lincolns Arms.

AN ESSAY
TOWARDS
A HISTORY AND DESCRIPTION
OF
Malsbury Abbey Church,
WILTSHIRE.

THE town of Malsbury, and its monastic foundations, are of very remote antiquity,* and the historical events, which are directly or collaterally connected with

* Bishop Tanner, in the *Notitia Monastica*, relates the following particulars :

“ Malsbury, *olim* *Caer Bladon*,^a *Ingelborn*,^b *Maldulphi urbs*,^c *sive* *Curia*,^d *Aldhelmesbirig*,^e *Maldmesburgh*,^f *Meldunum*,^g *et* *Meldunesburgh*.^h

1. Nunnery destroyed. } Here is said to have been an ancient house of British nuns, under
2. Benedictine Abbey. } the direction of the famous Dinot, abbat of Banchor, who flourished A. D. 603, which was suppressed by St. Austin the archbishop, under pretence that the religious had suffered themselves to be debauched by the soldiers of the neighbouring castle.ⁱ This nunnery was situate near the south bridge without the town, in the way to Chippenham, where was in after times a poor hospital for lepers.^j About thirty or forty years^k after this, Maidulf, a Scotch monk, settled here, and gathering together a company, first, of scholars, and then of persons disposed to live in regular discipline, began a monastery, which, in after times, became very famous. It was better established and augmented by Aldhelm, who had been educated here under Maidulf, and, after his master's death, was appointed, A. D. 675, to be abbat, by Eleutherius, Bishop of the West Saxons,^l and

^a Autor Eulogii MS. Leland. Collect. vol. I. 302, an I II. 395. Mon. Angl. tom. I. p. 50.

^b Ibid.

^c Bedæ *Hist. Eccles.* lib. 3, c. 18.

^d Leland. *de Scriptor.* p. 195.

^e Bedæ *vers. Saxon.* et Camden.

^f Gul. Malsbur.

^g Leland. Collect. vol. I. p. 304, et II. p. 395.

^h Leland. *Itin.* vol. II. p. 54, where he mentions a traditionary account that there had been one nunnery where the hermitage in his time stood, in the ditch of the town, at the west end of the old parish church, and another towards the abbat's park, a little without the town, in the way to Chippenham; and he adds, that he had read that there was a nunnery, where now is a poor hospital, about the south bridge, without the town.

ⁱ The donation of Somerford to this abbey by Bertwald (Mon. Angl. tom. I. p. 50) is dated, indeed, A. D. 635, but it should be, as in Angl. *Sacr.* vol. II. 11, A. D. 685, or as in Gale, A. D. 686. Leland saith this monastery was founded A. D. 637, in Collect. vol. I. p. 301; but p. 302, he placeth it in A. D. 642, and p. 65 in A. D. 648.

^j Leland. Collect. vol. II. p. 235 et 249, et III. p. 158. Florent. Wigorn. saith he was made abbat A. D. 666, but the other date agrees better with his being abbat thirty-four years at the time of his death, which all agree to have happened A. D. 709.

with them, are various, curious, and interesting. In the present essay, I feel it necessary to confine my attention and disquisition to that part of the latter only which is and has been known by the name of the *Abbey Church*. This once spacious and magnificent structure serves to shew that architecture was successfully studied and practised at an early period in this country; and that the monastic system, though formally rigid in prescribed ceremony, both allowed and encouraged its members to cultivate certain branches of the arts and sciences. That of architecture was more immediately studied than any other; and for very obvious reasons: domestic comfort and religious ceremonies, with their peculiar pomp and effect, were essentially influenced by the arrangement and magnitude of the buildings. The church engrossed the chief attention and study of the architect; and it must be admitted by all persons who have carefully examined the sacred structures, that much science and genius were displayed in designing and constructing them. Among the early specimens of this kind, Malmsbury may be classed with those of large proportion, massive masonry, and curious decoration. It appears to have been erected about that period when the circular and pointed arches were both in fashion, but when the latter was just beginning to be adopted, and the former was declining. The prevailing style, in arches, columns, and ornaments, is the *Anglo-Norman*, with the introduction of the pointed, or English. A series of the latter is used on both sides of the nave, and in the vaulting of the two ailes. These are evidently part of the original design, and were built at the same time as those portions

and afterwards continued in a flourishing condition by the bounty of the Saxon kings¹ and noblemen. About the year 950, K. Eadwy removed the monks and placed secular clerks² in this abbey, but they were, in little more than twenty years time, sent away by K. Edgar, and the regulars³ restored. Upon the death of abbat Bricwald, in the reign of K. Edward the Confessor, Herman⁴, Bishop of Wiltshire, had once obtained the king's consent to remove the episcopal seat from Ramsbury to this abbey, but it was soon revoked by the interest of the monks with Earl Godwin. Maidulf's first church here was dedicated to our blessed Saviour, St. Peter and St. Paul,⁵ but, in K. Edgar's and after times, the blessed virgin and St. Aldhelm⁶ were the patron saints of this abbey, which was found to be endowed, 26 Hen. 8, with 803l. 17s. 7d. per ann. The site was granted, 36 Hen. 8, to William Stump, a rich clothier."

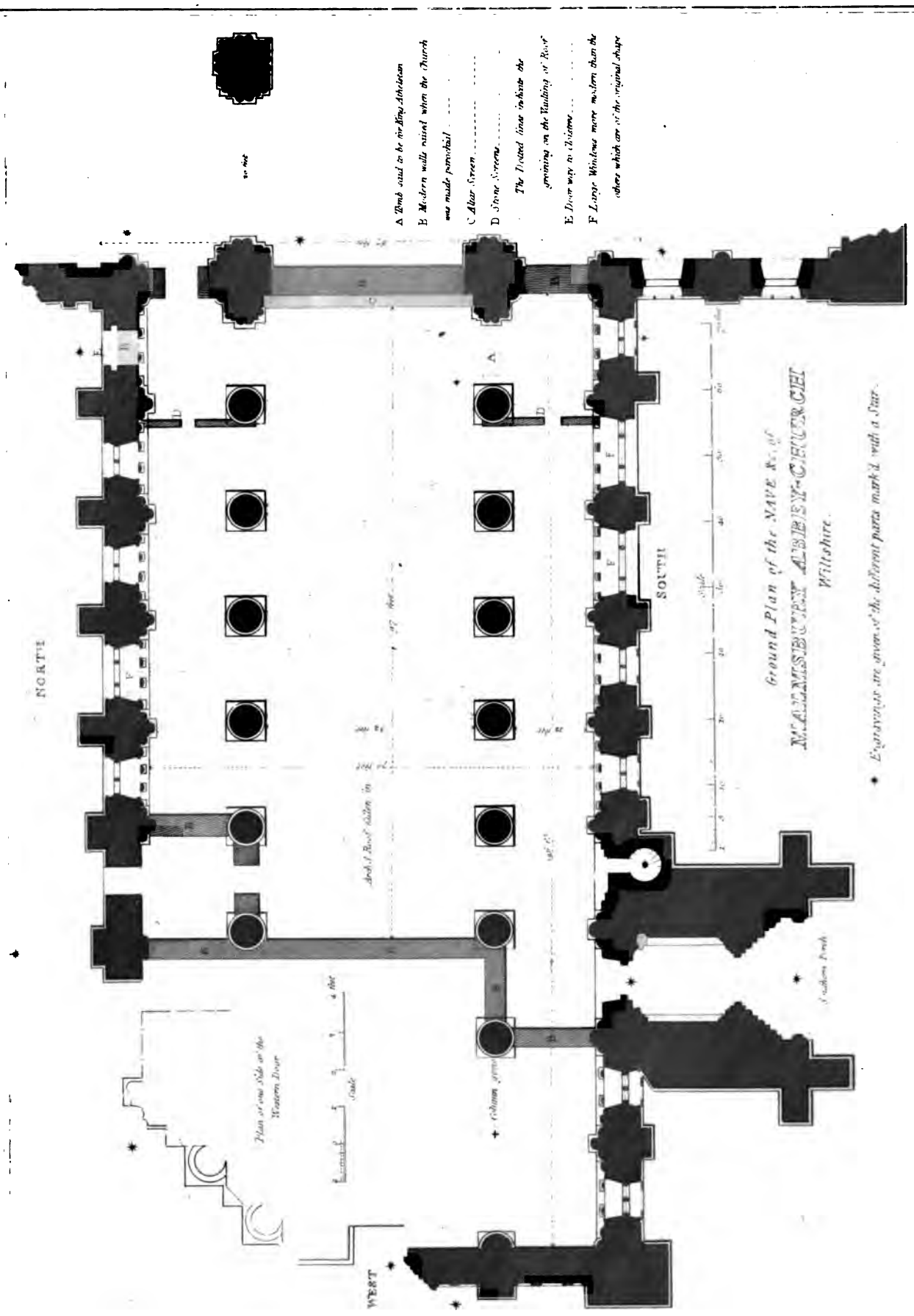
¹ King Ethelstan was buried in this monastery, as Gul. Malmsb. p. 53.

² Gul. Malmsb. De gestis regum, et pontif. (edit. Gale.) lib. 5, p. 365.

³ Gul. Malmsb. De gestis regum, et pontif. (edit. Parker) lib. 5, p. 349. De pontif. p. 372. Sim. Dunelm. cap. 188. But Odo, Bishop of Wilton, is styled "Episcopus Malmsburie." Rad. Dicet. in Decem Scriptor, col. 454.

⁴ Malmsbur Pontif. lib. 5. p. 343, 349, &c. Leland. Collect. vol. I. p. 303.

⁵ An account of this abbey, with a catalogue of the abbots, is in Willis's History of Abbeys, vol. 1. p. 134, Append. 63, and Stevens's Supplement, vol. I. 224.



Reproduced by permission of the Architectural Association of Great Britain
 London Published 1907 by the Architectural Association of Great Britain and J. B. Groom Limited & Co.

tions where the circular style prevails.* The present remains (as laid down in the Ground Plan, Plate I. and exhibited in the other prints) comprise only that part

* In this essay, and in the subsequent parts of the present work, I shall find it necessary to employ some precise terms, calculated to characterize the various styles of that ancient architecture, which peculiarly belongs to Great Britain, and of which we are endeavouring to investigate the history and ascertain the principles. The usual common-place terms of Saxon and Gothic, are not only extremely vague, but, from indiscriminate application, are completely nugatory. It is time this was remedied; and it is rather a reproach to antiquarian literature, that such improper and imperfect words should have so long continued in general use. Though almost every writer, on this subject, reprobates the latter term as applied to architecture, yet all continue to use it, as if it were criminal to correct inaccuracy, or oppose an absurd custom, that would be "more honoured in the breach, than in the observance." Though I am not disposed to employ an imperious dictatorial tone, to enforce the necessity of the following arrangement and classification, yet I am persuaded that every one who feels the necessity of rendering language unequivocal, of being definite and precise in his own writings, and who hopes to avoid all mistakes in construing the terms employed by others, will admit the propriety of the plan now suggested, or give it a better modification.

I would recommend that each decisive variety of style, in ancient buildings, be designated by one of the following phrases, agreeably to the era of its prevalence; and to be more precise in these, it may be necessary to specify five divisions, or eras of time; each of which is marked by a distinct style of architecture in the public buildings erected during the respective periods.

Sketch of a Nomenclature of Ancient Architecture.

INTENDED TO AFFIX PRECISE TERMS TO EACH PECULIAR STYLE IN ENGLISH BUILDINGS.

FIRST STYLE.—*Anglo-Saxon*. This will embrace all buildings that were erected between the times of the conversion of the Saxons, and the Norman conquest, from A. D. 597, to A. D. 1066.

SECOND STYLE.—*Anglo-Norman*, by which will be meant that style which prevailed from 1066 to 1189, including the reigns of Williams I. and II. Henry I. Stephen, and Henry II.

THIRD STYLE.—*English*, from 1189 to 1272, embracing the reigns of Richard I. John, and Henry III.

FOURTH STYLE.—*Decorated English*, from 1272 to 1461, including the reigns of Edwards I. II. and III. Richard II. and Henrys IV. V. and VI.

FIFTH STYLE.—*Highly decorated, or florid English*, from 1461 to 1509, including the reigns of Edwards IV. and V. Richard III. and Henry VII.

From this era we lose sight of all style and congruity; and the public buildings erected during the reigns of Henry VIII. Elizabeth, and James I. may be characterized by the terms of DEBASED ENGLISH, or ANGOLO-ITALIAN.

As all these styles are intended to be exhibited and described in the course of this work, I shall merely observe at present, that though each is very distinct and different from the other, yet during the intermediate time when one style was growing into repute and the other sinking in favour, there will be found a mixture of both in one building, which is not referable to either, and which has constituted the greatest problem in antiquarian science. For much curious and interesting information on this subject, see Dallaway's "Observations on English Architecture," &c. 8vo. 1806.

part of the church, called the *nave*, with its ailes, parts of the transept, and a large porch on the southern side. In this fragment of a large pile are displayed three or four different styles, all of which appear to have gradually advanced in lightness of form and elegance of character. The perfect semicircular arch, as the earliest example, is conspicuous in the western front, the southern porch, the original lower tier of windows round the ailes, and in the middle division of the nave. Some of these are plain and simple in their shape and mouldings; others are ornamented with sculptured basso-relievo; and some have a central mullion, with tracery, &c. The latter is a peculiarity deserving the attention of the architect and antiquary,* and may perhaps be considered amongst the earliest, if not the first, examples of the kind. The next variety of feature is the intersecting arch, which formed a sort of an ornamental facing round the lower part of the exterior wall of the church. This member of ancient buildings appears to have been used only as a decoration; yet its column, and architrave mouldings, with base, capital, &c. are generally designed with strict regard to symmetry and system. As each arch passed directly over the next column, and intersected its proper architrave, it there formed the most perfect pointed arch†. On each side of the nave is a series of pointed arches, which spring from massive columns, and are finished with mouldings and dressings, which more properly assimilate with the circular, than with the pointed style. Above these is a tier of broad round arches, each of which embraces four others, with an open colonnade to the roof of the ailes: and over these is a series of long, narrow, pointed, arched windows, with mullions, tracery, &c. These are the prominent architectural features of the present building, which, whether considered as a whole, or examined in detail, furnishes so many interesting examples, that I have been tempted to bestow on it a more than usual portion of illustrative plates.

Respecting the precise time when the present church was built, I believe there is no decisive document preserved, and every author who has written on the subject, seems to have been more desirous of asserting its remote antiquity and Saxon origin, than of proving the exact period of its erection.

Influenced by a very different sentiment, I shall always prefer fact to fable and argument to sophistry; and shall only expect the confidence of my reader, whilst I continue to adhere to this principle. Of the religious foundation at Malmsbury, as of most others, there are many idle and futile traditions related. These might formerly have answered the sinister ends of some sagacious monks, but

* See plate VI. B. where this window is faithfully represented.

† See Sir Richard Hoare's elegant edition of Giraldus Cambrensis, at the end of which is a geometrical representation of these arches. See also plate VI. A. in the annexed views.

but are only deserving of notice now, as tending to display the customs of an age, when craft and credulity were the prominent characteristics of mankind. The impartial history of monachism proves, that, from its first establishment in this country, to the time of the reformation, including a space of nearly 800 years, the power, the intolerance, and the influence of the monks were excessive. Many of the Saxon monarchs were merely their passive agents, and, influenced by their persuasions, or intimidated by their threats, were induced to make and confirm various decrees, grants, deeds, &c. in their favour. In some of these, promises of eternal salvation are held forth to those who would aid and support the monasteries, and everlasting torment denounced against any one who had the temerity to oppose them, by adhering to the dictates of reason and truth. Instances of this may be found in various official documents, but an extract from the charter of Edward the Confessor to this monastery will be sufficient to justify these remarks, and will be found illustrative of the present subject.

“ — I, Edward, through the divine favour, governing the royal sceptre of the English, being asked by Brithric, Abbot of the Monastery of Malmsbury, with the consent of my bishops and nobles, for the honour of the holy Mother of God, Mary, *perpetual Virgin*, and for reverence of St. Aldhelm, formerly abbot of the same monastery, afterwards Bishop of Sherburne; whose glorious body in the same church venerably repositeth, and SHINES WITH MANY MIRACLES, do grant, and by my royal authority do enjoin, that the same church, and all its lands and possessions, which this day it holds,* or hereafter, by the bounty of any of my faithful people, it may hold, in perpetual right and in perpetual peace they may hold.—And I do grant and enjoin that the same church be free from all worldly yoke, viz. of shires and hundreds, and pleas and quarrels, and all gelds and customs. I grant moreover to it full liberty, that is, *saca* and *soka*, *tol* and *theam*, *infangtheoffe*, *manbuche*, &c.† Whoever, therefore, assists this our donation or liberty, *may it lead him to the enjoyment of Paradise*. But whoever contemns it, MAY

HE,

* In the charter of exemption from secular affairs and confirmation of privileges which Edward the Confessor granted to this monastery, in 1065, there is an enumeration of all the lands and possessions belonging to it at that time, from which it appears to have been immensely rich. The manors are said to have consisted of 350 hides of land—nearly equal to 40,000 acres.

† *Saca*, *Soka*, &c. occur in most of the monastic charters, and imply the manorial privileges, common in feudal times, of free liberty of sale, or purchase, having markets, fairs, and mills, and exercising jurisdiction over their immediate vassals. Fosbrooke.

Arch. Antiq. Pt. VI.

X

"HE, WITH HANDS AND FEET BOUND, BE PLUNGED INTO THE DEPTH
"OF HELL."*

The charter of William the Conqueror to this monastery contains heavy anathemas and curses against all persons who should infringe upon, or diminish, its benefactions, and a blessing to such as should increase or improve the revenues.†

The historical annals of Malmsbury Abbey relate that it acquired celebrity at an early period, and continued to increase in riches and influence from its first establishment to the period of its dissolution. Many kings and nobles contributed largely to enhance its revenues; among these were the Saxon kings Ina, Athelstan, Edgar, and Edward the Confessor: also William the Conqueror, and his Queen Matilda. Its primary attraction, however, may be referred to ALDHELM, a native of the place, who, in a dark age of illiteracy and grovelling superstition, possessed a cultivated head and an enlightened mind.—Considering the time in which he lived (the seventh century) "he was an eminent scholar, a good writer, a poet of no mean merit, and an excellent musician."‡ He was nephew to Ina, King of Wessex, was nominated the first regular abbot of this foundation, afterwards advanced to the see of Sherburne, and finally canonized. The fame and influence of such a man, must have greatly promoted the prosperity of his monastery, and we find that Lutherius, who was then Bishop of Winchester, and Primate of the West Saxons,§ gave the town, &c. of Malmsbury to the new foundation.||

The

* Translation of the charter, from the register book of the abbey, by Mr. Caley.

† Dugdale's Monasticon, Vol. 1, p. 53.

‡ Aikin's "General Biography," vol. 1, p. 141. See an account of his life by Will. of Malmsbury, Ang. Sac. vol. II.

§ Malmsbury was situated on the borders of Wessex, adjoining to Mercia.

|| The deed relating to this donation is preserved by William of Malmsbury, (de gest. reg. Angl. lib. 1, p. 6—7,) and the following translation of it is given in Moffat's history of the town, &c. 8vo. 1806.

"I, Lutherius, by the grace of God, Bishop, and Primate of the West Saxons, have been asked by the abbots,* who are known to preside with pastoral anxiety over the convent of monks, subject to our parochial law, † that I would vouchsafe to grant to Aldhelm, the presbyter, for the purpose of enabling him to lead a monastic life, that land which is called *Maildulfesburgh*, in which place he has constantly lived from his earliest infancy, and was there instructed betimes in the rudiments of liberal learning, and brought up in the bosom of our holy mother the church. From this circumstance,

* By this plural term, I presume that Aldhelm and Meyldulph were considered as joint Abbots.

† Dugdale says, that the division of a diocese into parishes first took place about A. D. 636.

The great **ATHELSTAN** made Aldhelm his tutelary saint, and, for his sake, granted vast immunities to the town, and enriched the monastery with ample gifts. Among these, and what tended most essentially to attract and awe the superstitious of the age, was part, of what was *said* to be the real cross of Christ, and a portion of his crown of thorns, which Athelstan had received as presents, with other similar relics, from Hugh, King of France, and which he gave to this abbey.

He also commanded to be interred within its walls; and dying at Gloucester, in 941, his remains were brought to this place, and deposited with great funeral pomp under the high altar.* In the reign of Edgar (about A. D. 974) we find some slight remark on the monastic *buildings* of the time, by which it appears that no part of the present structure could have existed at that period. In a deed relating to Malmsbury Abbey, &c. he declares his resolution, to “re-store the sacred monasteries, which being *composed of rotten shingles and worm-eaten boards*, divine service was neglected in them, and *they were almost deserted*.” He therefore “had issued gifts from his treasury for the *repairing of the ruined edifices*, and had appointed *Ælfric*, a man eminently skilled and practised in ecclesiastical matters, to preside over the famous Abbey of Malmsbury,” &c.†

Among all the royal grants and deeds that have been handed down to us relating to this establishment, the present is the only one that alludes to the *buildings*: and this serves more to perplex than inform the critical antiquary. If it applies to the monastic edifices in general, they must have been, originally, of bad construction; and that of Malmsbury was certainly so, as the deed more immediately alludes to that structure. Hence we may safely conclude, that the church, of which the present remains form a part, was not built till after this period. Indeed its architecture is clearly of a later date, and as documents are wanting to demonstrate the precise time, we must either admit some other evidence, or leave the subject in perplexing obscurity. Some antiquaries may rejoice at this circumstance, as it allows them freely to range in the boundless plains of conjecture, and gives them a seeming plausible authority for

stance, principally, fraternal affection seems to suggest the present petition. Wherefore in compliance with the prayer of the aforesaid abbots, and induced by the request of the brotherhood, I voluntarily grant the place itself to them and their successors, following the rule of the holy order with diligent devotion.” Done in public, by the side of the river Bladon, Sept. 8, 675.

* Will. Malmsbury Anglia Sac. p. 29.

† Ibid.

for the adoption of hypothesis: but we must seek either for historical fact, or rational analogy, before we acquiesce in any proposition relating to antiquity.

Whether Malmsbury was ever an episcopal seat or not, may admit of a doubt, as Odo, Bishop of Wiltshire, is styled by some writers, *Episcopus Malmsburiae*. It is pretty certain, that, after the death of Abbot Brictwald, or Brithric, in the reign of Edward the Confessor, Herman, Bishop of Wiltshire, obtained the royal consent to establish the Episcopal seat here, which, at that time, is said to have been at Ramsbury, in this county.* The monks opposed this, and, by the influence of Earl Godwin, succeeded in preventing the bishop from effecting his scheme. Provoked at this, he retired to France, and entered the monastery of St. Bertin, took the monastic habit, and continued there for three years.† On his return, he obtained permission of the king to unite the divided sees of Sherburne and Wilton, and, in the same reign, when it was ordered that episcopal seats should be settled in the principal towns, he fixed that of Wiltshire at Old Sarum. At this time it appears that the town of Malmsbury was of some consequence, and soon afterwards acquired very considerable importance, both as a military and monastic station. BISHOP ROGER, who acquired great power in the kingdom during the reign of Henry I. was particularly active in this county, and, according to the concurring testimony of many historians, he built castles, or greatly augmented the fortifications, at Malmsbury, Devizes, Sherburne, and Sarum. During his prelacy and power, he deposed Abbot Edulf, who had governed the convent of Malmsbury for twelve years, and usurped his place. He was made, by his patron, Henry I. chancellor, and chief justiciary of England, bishop of Salisbury, and, during the absence of the monarch in Normandy, he was entrusted with the government of the kingdom.‡ Invested with this extraordinary power, being naturally very ambitious, and possessing great wealth, it is extremely probable that he aimed at renown by the erection of some large edifice. To him, or to the period in which he lived, I am therefore inclined to look for the origin of the Abbey Church at Malmsbury.

* Though it appears that a bishop of this see sometimes *resided* at Ramsbury, I am induced to believe that a cathedral was never erected there.

† See history of the Bishops of Sarum. "*Antiquitatis Sarisburiensis*."

‡ Carte's "*General History of England*," vol. I. p. 513, See also p. 534.

Two nephews of Roger were also advanced through his influence to the Sees of Lincoln and Ely : and it may be amusing, if not eminently interesting to the architectural antiquary, to examine and compare the great churches at those cities and that at Malmsbury. In these structures we shall find many parts of exactly the same style, and indicating the same era.* From the reasons here assigned, and from others which might be adduced, I cannot persuade myself to believe that any material part of the present building was erected before the reign of Henry the First: and during his government no man was more likely to perform this magnificent design than the chancellor already named. In referring the building to him, I am aware that I oppose the arguments and assertions of many writers and antiquaries:† but should any of these feel offended, I must apprise them, that I cannot acquiesce in any theory, or opinion, that is not decidedly founded on document, analogy, or consistency. If then we view the nave, transepts, and other parts of this building, which are of an uniform style, as the prevailing order of the period already alluded to, we shall have some examples of arches, doors, windows, &c. of a peculiarly interesting nature: and shall contemplate the pointed arches of the nave, (see plate X.) with increased pleasure. William of Malmsbury (*De Gestis Rerum*) speaks of Bishop Roger's architecture in terms of high encomium, and more particularly notices the extraordinary (for that time) closeness of the joints, and neatness of the masonry, of his works at Malmsbury, Sarum, Devizes, &c.‡ This bishop was imprisoned at the latter place, by King Stephen, in the year 1137,§ and presuming that the nave, &c. were built before that event, we find a series of uniform pointed arches, of a date much anterior to what is generally admitted. In the remains now intended to be illustrated, there are however some portions of a much later date, the characteristics

* The outer architrave moulding of the grand arch of entrance at the west end of Lincoln cathedral springs from a dragon's head, similar to those at Malmsbury. See Pl. VI. A. 4, and several other ornaments and details are of correspondent character.

† In Hearne and Byrne's *Antiquities* it is stated, "that the remains of the circular arch of the western entrance, as well as the great porch on the south side, whose members are so richly ornamented, with small bass-reliefs, are remaining members of the original stone structure; the building of which, it may be presumed, was begun in the reign of King Edgar." Mr. Moffatt subscribes to this opinion, and Mr. Carter, at the back of his dedication to his "*Ancient Architecture*," represents "part of the remains of the west front" as "founded in 675."—It is a common practice to refer the oldest parts of monastic buildings to the period of the original foundation: but this practice is of a dangerous tendency, as calculated to deceive the judgment.

‡ Gough's *Camden*, I. 88.

§ See *Antiquitates Sarisburiensis*, 8 vo.

Arch. Antiqs. Pt. VII.

characteristics of which, with those of the whole building, I shall endeavour to describe and define: and here I cannot but regret the want of precise description in former writers, and fidelity in draughtsmen. Whilst the former are very meagre, the latter are extremely inaccurate.*

William of Worcester, who travelled over several parts of England in the reign of Henry the sixth, visited Malmsbury, and has left us the following memoranda, relating to the dimensions of *some parts* of this abbey.†

“ Longitudo totius Ecclesiæ Monasterii Sancti Aldelmi de Malmesbury, cum choro continet 172 Gressus meos; ac Latitudo ejus continet 42 Gressus.

Longitudo Capellæ beatæ Mariæ in Orientum continet 36 Gressus.

Latitudo Capellæ ejusdem continet 9 Gressus.

Longitudo claustrum ex omni parte continet quodlibet Claustum $\frac{6}{4}$ Gressus.

Latitudo Navis Ecclesiæ Principalis ultra Alis continet 22 Gressus.”

Such are the measurements of this ancient writer; but these afford us little information, and even that little becomes questionable. The chapel at the east end is said to be 36 Gressus, or steps, by 9; which makes it four times its breadth in length; an unusual and awkward disproportion. The whole length, compared with the total width, and width of the nave, produce similar disproportions;‡ and I cannot deduce any satisfactory conclusions from these Gressus.

The next account of this building is by Leland, who visited it in the time of Henry the Eighth, and who calls it “ a right magnificent thing; where were 2 steples.§ One that had a mightie high pyramis, and felle daungerusly, in *hominum memoria*, and sins was not re-edified; it stode in the midle of the transeptum

* I have never seen or heard of any ground plan of this building, and the oldest print of it extant, I believe, was engraved for the Monasticon. This merely indicates the nave, and the central tower, to the height of the nave; but its drawing is so palpably inaccurate, as to be totally useless; for the open arches of the tower are represented as *pointed*. See Plate VIII. where the shape of one of these is delineated.

† His MSS. are in Bennet College Library, Cambridge. They were published by Dr. Nasmith.

‡ Expecting to have obtained some satisfactory measurements, I intended to have had an engraved ground plan of the whole building; but must forego my intention, for want of proper authorities.

§ Few writers make any distinction or discrimination in the words *tower* and *steeple*: I shall employ the former only to specify such square and round buildings as are without spires.



Engraved by W. E. Lockhart, from a drawing by R. P. Smith, and improved by W. E. Lockhart, for the Architectural Magazine, 1840, p. 100.

**SOUTH VIEW OF THE NAVE OF
MALMSBURY ABBEY CHURCH.**
Wiltshire.

THE ABBEY ABBEY, Malmsbury, Wiltshire, contains many valuable objects of antiquity, and this plate is inserted by The Author.
London: Published by Longman, Brown, Green, & Co., 15, Abchurch Lane, 1840. Price 1s. 6d. per copy.

transeptum of the chirch, and was a marke to al the countrie aboute. The *other yet stondith* a greate square toure at the west ende of the church."* By this laconic information we are told that a central tower, with a lofty steeple, was standing only a few years before Leland visited Malmsbury, and that a large square tower remained at that time. Both these are however destroyed, and their shapes and architectural characters are also swept away with them. Indeed so great has been the dilapidation of this building, that not above one sixth part of it now remains: and this small portion is gradually mouldering beneath the tread of time, and the more rapidly-destructive operation of wanton mischief, and reprehensible negligence.

After the monastery was dissolved by Henry the Eighth, a Mr. Stumpe, an opulent clothier of this town, in conjunction with the townsmen, purchased the site and remains of the abbey, and appropriated the church to parochial purposes. At this time, according to Leland, there was a "litle church joining to the south side of the transeptum of the Abby Chirch, where sum say Joannes Scottus the great clerk was slayne, about the tyme of Alfrede King of West-Saxons, of his own disciples thrusting and strikking hym with their table pointelles." At the time Leland was here the square tower at the west end was used as a dwelling house: and there were two other churches in the Abbey church yard.† When the nave of the Abbey church was made parochial, it appears to have undergone some alteration: the east and west ends being walled up, some windows enlarged, the area pewed, &c. These walls are marked with fainter lines in the accompanying ground plan, PLATE I. in which two windows on the south side and one to the north are marked of wider dimensions. By this print also the thickness of the original walls, opening of the windows, length and width of the nave, ailes, transept, porch, &c. are defined. The number of columns, situation and number of interior and exterior pilasters, with the buttresses, are all marked in this plate, and defined with as much precision as the scale will admit. In briefly describing the nine other Prints, I hope to satisfy the curiosity of the reader, and develope all the architectural features of the present remains.

PLATE II. represents the *southern side*, in which are displayed the great porch, the lower tier of windows, an upper tier, some flying buttresses, with their pinnacles, and an ornamental perforated ballustrade. Round the lower

part

* Leland's Itinerary, Vol. II. p. 25.

† The eastern end of one of these, with its steeple, still remains, but are situated on the *south* side of the abbey church, not to the west, as mentioned by Leland.

part of the wall was a continued series of intersecting archivault mouldings, forming arcades, which must have been intended merely as ornamental. These are continued along the western front, and also round the transepts. Immediately over this is a plain string moulding, and above that a series of round-headed windows. These being of enlarged dimensions, the architect introduced a central mullion with tracery formed into trefoil mouldings. The proportion and character of these may be seen in the example delineated Plate VI. B. The upper tier of windows are of the decorated English style, and were probably introduced about the time of Edward the Third, when the abbot was made a peer of the realm; and several alterations were then made in the church: the door communicating with the cloisters on the north side (see Plate VI. B.) the large window in the lower story, on the same side, and a lofty window at the west end, parts of which, with the rosets in the cavetto moulding to the doorway, are delineated in Plates III. and IV. correspond with the prevailing style of that period. The flying buttresses, with the pinnacles, and the elegant fret-work ballustrade, appear to be of the same age, and are useful and beautiful appendages to both sides of the building. The buttress over the porch nearest the west end is dissimilar to the others: it was probably constructed stronger, as an additional stay or support to the great tower, which Leland describes to have been at the west end.

PLATE III. In this the remains of the *western* front are shewn in perspective, and in PLATE IV. part of the columns, mouldings, and sculpture of the great western door-way are detailed more at large. From this sadly mutilated remain, we may fairly conclude that the whole, in its pristine state, must have been grand, fine, and impressive. The varied arcades, mouldings, sculpture, windows, and central door, gave it a very rich and ornamented appearance: and the workmanship is also of excellent and substantial execution. One of the capitals, on the south side of the door-way, is charged with a figure of Sagittarius, and it is likely that other zodiacal signs were represented in some of the oval compartments which extended round the arch. The running scrolls are beautiful in form, and nearly resemble some Grecian and Roman ornaments. When S. and N. Buck made their drawing, in 1732, this arch appears to have been perfect, though they have not defined the columns.

PLATE V. represents a grand mass of ruins, wherein one of the four large arches, which formerly supported the central tower, with its "*pyramis*," as Leland calls it, appears a bold and imposing feature. This lofty and singularly shaped arch excites very general admiration. The archivault does not spring immediately



Engraved by J. Smith from a Drawing by F. Nash for the Architectural Antiquities of Great Britain

PL. III.

Remains of the WESTERN FRONT of
MALMESBURY ABBEY-CHURCH.
Wiltshire.

To the Rev.^d W^m LISLE BOWLES, whose "Spirit of discovery" and other poems are honorable testimonials of his Head & Heart this View is inscribed by
The Author.

London. Published 1831 (1836) by Longman, Hurst, Rees & Orme, Paternoster Row, J. Taylor, High Holborn, and J. Bristow, Strand & Place.



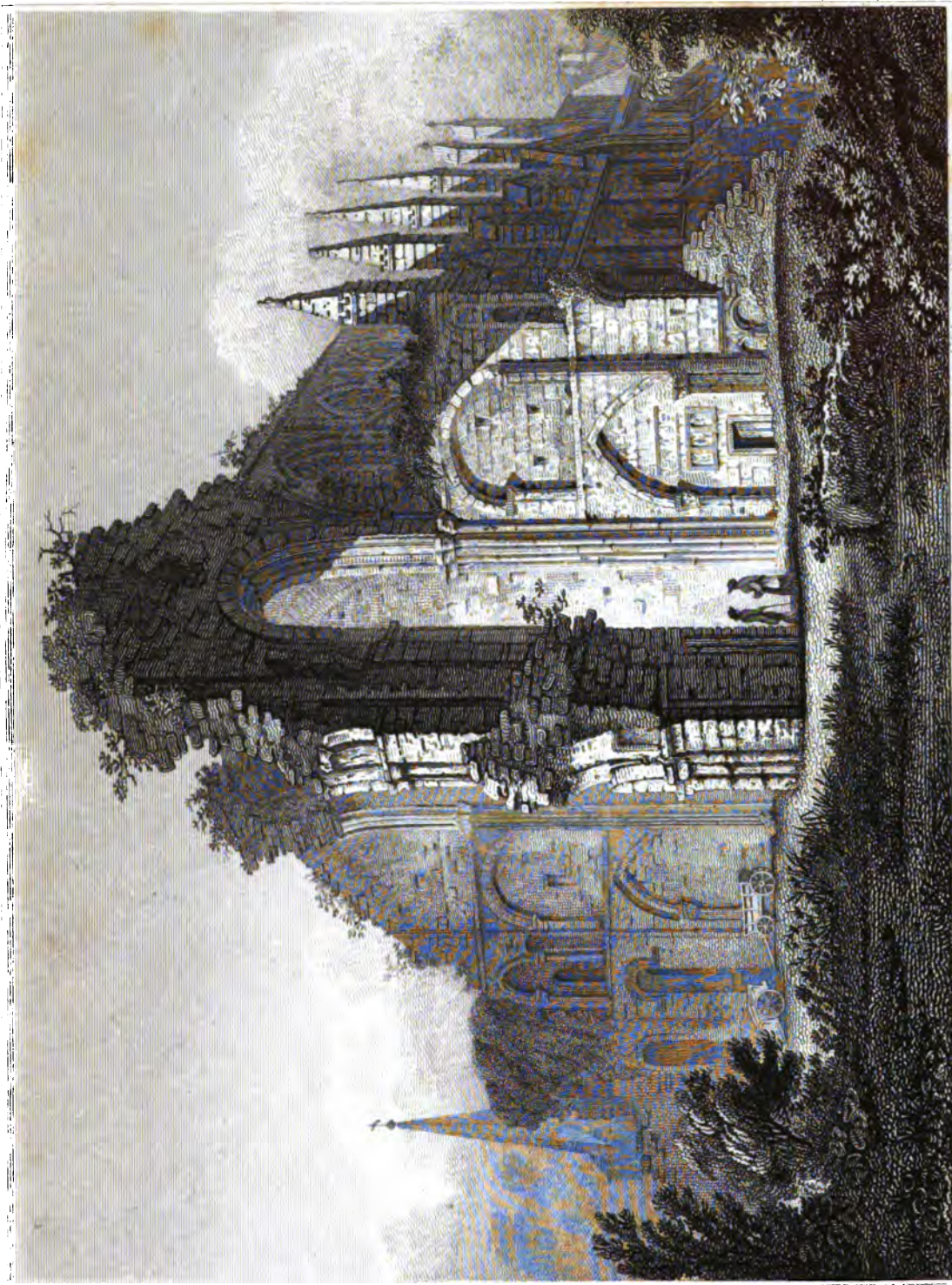
Engraved by J. Smith from a Drawing by F. Nash for the Architectural Antiquities of Great Britain.

PLATE.

*Fragment of the WESTERN DOOR-WAY, to
MALMESBURY ABBEY - GEFORCEI.
Wiltshire.*

*To W. OWEN Esq. F.A.S. whose "Welsh Dictionary" & other literary works, evince a laudable zeal for Archaeological knowledge, this plate is addressed by
The Author.*

London, Published 1815, by Longman, Hurst, Roe & Orme, Stationers, Bro., J. Taylor, High Holborn, and J. Britton, Strand Place.



Engraved by J. Smith from a Drawing by P. N. Smith, for the Architectural Magazine of Great Britain.

**MALMESBURY ABBEY - CHURCH N.E.
Wiltshire.**

TO HENRY PRYOR, ESQ. WYNDHAM HILL, M.P. for Wiltshire, P.A. and P.R.S. author of the "Life of William of Wyndham" this Plate is respectfully inscribed by the Author.

London: Published by W. & A. G. Smith, Stationers, Strand, and J. B. Smith, Strand, near the Theatre.



Engraved by J. Roth from a Drawing by J. C. Smith for the Architectural Antiquaries of Great Britain

INNER DOOR-WAY TO
MALMESBURY ABBEY CHURCH.
Wiltshire.

To the PRESIDENT, VICE PRESIDENTS, & FELLOWS of "the Literary & Philosophical Society of Manchester," this Plate is respectfully inscribed by
J. Britton.
London: Published Janr 1st 1817 by Longman, Hurst, Roe & Co. in Pall-mall; and J. Britton, 21, Strand.



Book by W. Long, presented by John Bull: from a drawing by The "House" for the International Association of Great Britain.

Southern FORTH to
MALMESBURY ABBEY-CECORGEL.
Wiltshire

[illegible]

ately from the capitals, as usual in the semi-arch, but the mouldings, after preserving their perpendicular lines for about six feet above the capitals, converge, and form an arch of what is commonly called the horse-shoe shape: i. e. rather flattened at top. The intercolumniation is not so wide, by nearly ten feet, as that on the western side of the tower; consequently the latter formed a parallelogram. The tower of St John's church, at Devizes, Wiltshire, is of similar shape, and the two narrow sides are supported by pointed arches, though the regular Norman circular style prevails in all the remaining part of the original building.* The view now under consideration, represents the two pointed arches, which form the shape of the groined roofs of the ailes; to the north and south of which the transepts extended about forty feet on each side beyond the exterior walls. This extent is ascertained on the southern side. The east end of the building shewn in the annexed print is buried about five feet beneath the rubbish.

PLATE VI. consists of some details, or enlarged representations of parts of the building. A. 1 and 2, are views of two pateras, or sculptured stones, formerly used as ornaments to particular portions of this structure. Several of these are inserted in the walls on the south and north fronts, near the upper tier of windows towards the transept: many others are built up in a wall belonging to the Abbey House. 3. The billeted moulding at the centre of the pointed arch of the nave, with the grotesque animal's head enlarged. See also plate X. Figures 4: 4: represent a front and profile view of a head, which terminates the archivault mouldings of the pointed arches on each side the nave, also round the exterior of the great porch. These heads vary in figure and character: some resembling that of a dog, others a snake, and some a sort of dragon, or creature of imagination. The sculpture is bold and expressive.

IN PLATES VII. and IX. the exterior and interior door-ways of the southern porch are represented, with their elaborately ornamental sculpture: the first displays the eight enriched mouldings, which extend all round the arch, from base to base, and adorn the exterior porch.† Five of these are decorated with running trellis work, and interlacing diagonal strings, and the other three are covered with a profusion of sculptured figures in basso-relievo, enclosed within oval bands. The figures appear to represent various passages from the old and new testament: and though many of them are very distorted, and ill designed, yet, as specimens of the art of that age, they are extremely curious. The other door-way, Pl. IX. without columns, is also decorated with sculptures: beneath the

* This very curious church and tower will be represented in a subsequent part of this work.

† In Hearne and Byrne's Antiquities, and in the Gentleman's Magazine, July 1802, by Mr. Carter these mouldings are described as "*columns*," though there is neither shaft nor capital.

Arch. Antiqs. Pt. VII.

the arch is an impost charged with a basso-relievo, which appears to represent the personified deity supported by two angels: on the right hand is a large piscina, let into the wall. Each side of the porch is decorated with an arcade, over which are twelve large figures in bold relief, six on each side, supposed to be intended for the apostles, with two figures of Time flying over their heads.

PLATE VIII. is introduced to shew the situation of the *Church and Abbey House*, with the northern side of the nave, &c. of the former. From this point of view, the nave, with the lofty open arch, appears particularly bold and grand. Seated on the brow of a hill, which slopes rapidly to the north, and to the south-west, where two rivulets wind through narrow irriguous vallies, and nearly encompass the town, this abbey, with all its offices, must have appeared, from every approach, strikingly magnificent as a work of art, and awfully imposing as the hallowed temple of a religion, which infused terror or magnanimity into the minds of men.

PLATE X. is an interior view, representing three divisions of the south side of the nave next to the transept, and defining the correct shape of the lower tier of arches, with their columns, capitals, bases, &c. The arch nearest to the east end is narrower than either of the others, and has a torus moulding of singular shape. Above is another tier of arches opening to the roof of the ailes. They are semi-circular, and each large arch enclosed a series of four others: one of the spaces is walled up. The next tier displays the windows of the upper story, which appears to have been raised about Edward the Third's time, as already noticed: On the left is represented a small part of the present altar skreen, beyond which, between the first column and pier, is an ancient monument, commonly called King Athelstan's; but the shape and character of the tomb, figure, and canopy, all indicate a much later period.

With the foregoing descriptions, and illustrations, it is hoped that the principal architectural features of the present remains will be easily understood, and hereby preserved; for though they are in a lamentable state of dilapidation, and shameful neglect, yet enough is left to demonstrate, that much architectural science, and masonic skill, conspired to raise this once magnificent, but much degraded structure.

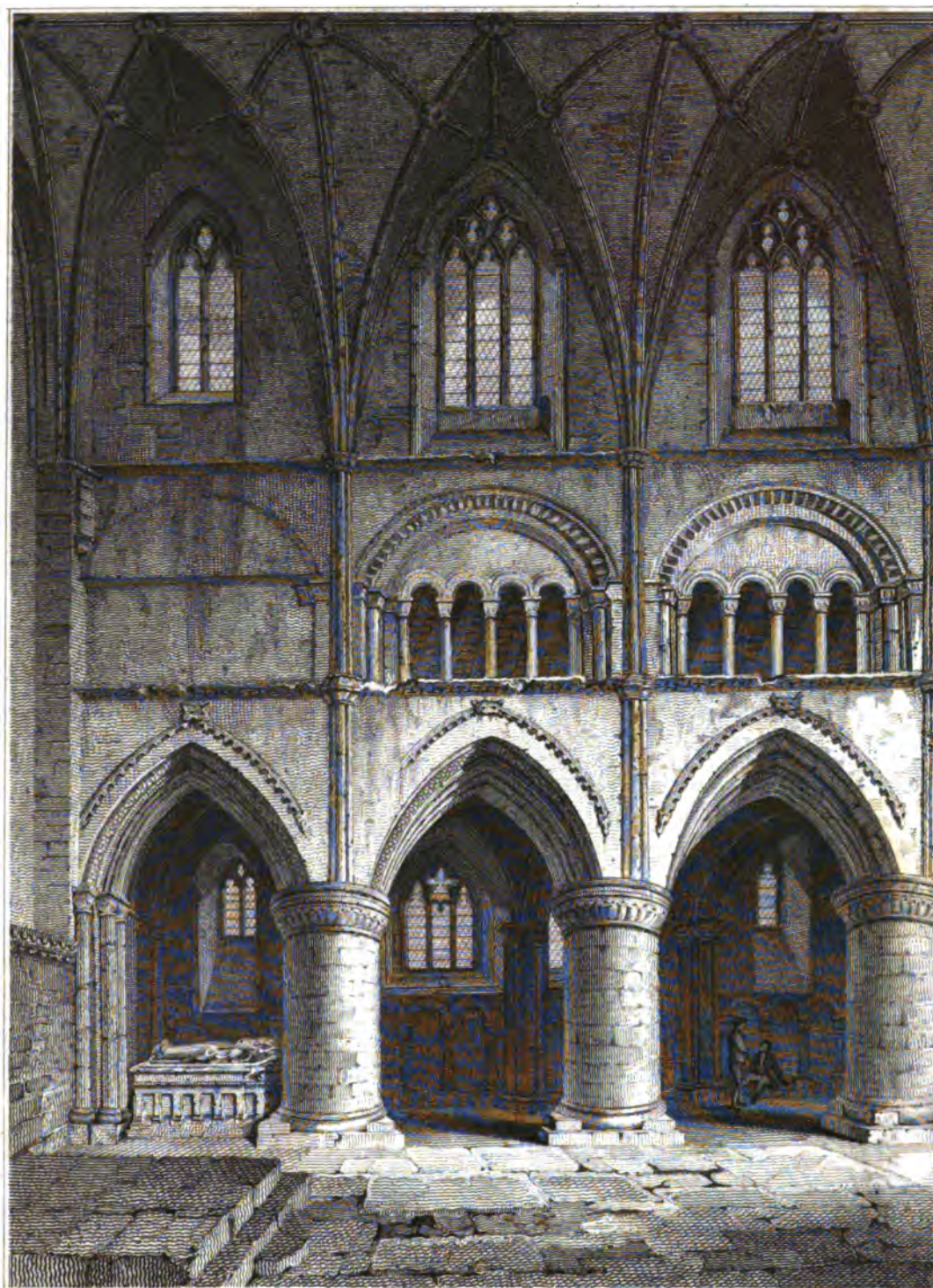
. In page 7 of this essay, the translated words of King Edgar's charter imply that the Saxon monasteries were built entirely of timber. Conformably to the suggestion of my good friend the Rev. J. Ingram, Saxon professor at Oxford, I wish to correct this: he observes that "the Latin words are *tigno tenuis*, *visibilita directa*, &c. that is, I conclude, they were in a visible state of decay as far as the roof, or *contignation*, as Sir H. Wotton expresses it. I have taken the liberty" he continues, "of making this remark; because it now appears that nothing but the roof was composed of timber," &c.

END OF THE ACCOUNT OF MALMSBURY ABBEY CHURCH.



MALMSBURY ABBEY WILTSHIRE.
View from the N.W.

London: Published by J. G. Thompson, 10, Pall Mall East, near Piccadilly. Price 1s. 6d. per Sheet. Sold by all Booksellers and Stationers.



Engraved by John Smith, from a Drawing by J. F. Smith, for the Architectural Antiquities of Great Britain.

PL. I.

**INTERIOR OF
MALMSBURY ABBEY-CHURCH,
Wiltshire.**

*To W^m PORDEN Esq^r Architect. F.R.S. who has displayed much Taste & Skill in the design & construction
of Eaton Hall, Cheshire, &c. this Plate is respectfully inscribed by The Author*

London: Published March 1789, by Longman, Hurst, Roe & Orme, Paternoster Row. J. Taylor, High Holborn, and J. Arden, Trenchard Place

AN ESSAY
TOWARDS
A HISTORY AND DESCRIPTION OF
Colchester Castle,
ESSEX.

THE history of castles involves a severe satire on the propensities and pursuits of man; for the former had never been necessary but from the rapacity or unbridled tyranny of the vicious part of the latter. In all ages of the world, the horrid and savage system of warfare appears to have been studied and encouraged: and though many persons were compelled to it from rational motives of self-defence, yet the great majority seems to have indulged in it *con amore*. If literature has one paramount duty, it is to reprobate, (in the present enlightened age) the inhuman practice of slaughtering men by thousands,* and to admonish the governors of nations to cultivate the benign blessings of peace, and the amenities of social life. The castle in ruins is a pleasing object to the eye of an artist, but the strongly fortified castle must excite painful emotions in the mind of the philosopher. From the settlement of the Romans in Great Britain, about A. D. 44, to the end of the reign of Henry the Eighth, embracing a space of about fifteen hundred years, the annals of this country are replete with narratives of slaughter: either internal dissensions, or foreign wars, made every adult a soldier, and kept him in almost constant employ: and as victory was then the only road to fame and fortune, the profession was studied by the young, and praised by the aged. Castles were then necessarily erected in almost every part of the country, and were varied in size, shape, character, and situation, according to the age when they were raised, or the skill and power of the architect or proprietor. As a particular account and definitive description of the varieties of this class of buildings will necessarily come into another division of the Architectural Antiquities, I shall confine myself, at present, to the consideration of the castle at Colchester.

This

* ——— “ One murder makes a villain,
Millions a hero. Princes are privileged
To kill, and numbers sanctify the crime.”

“ Death,” a poem, by Porteus, Bishop of London.

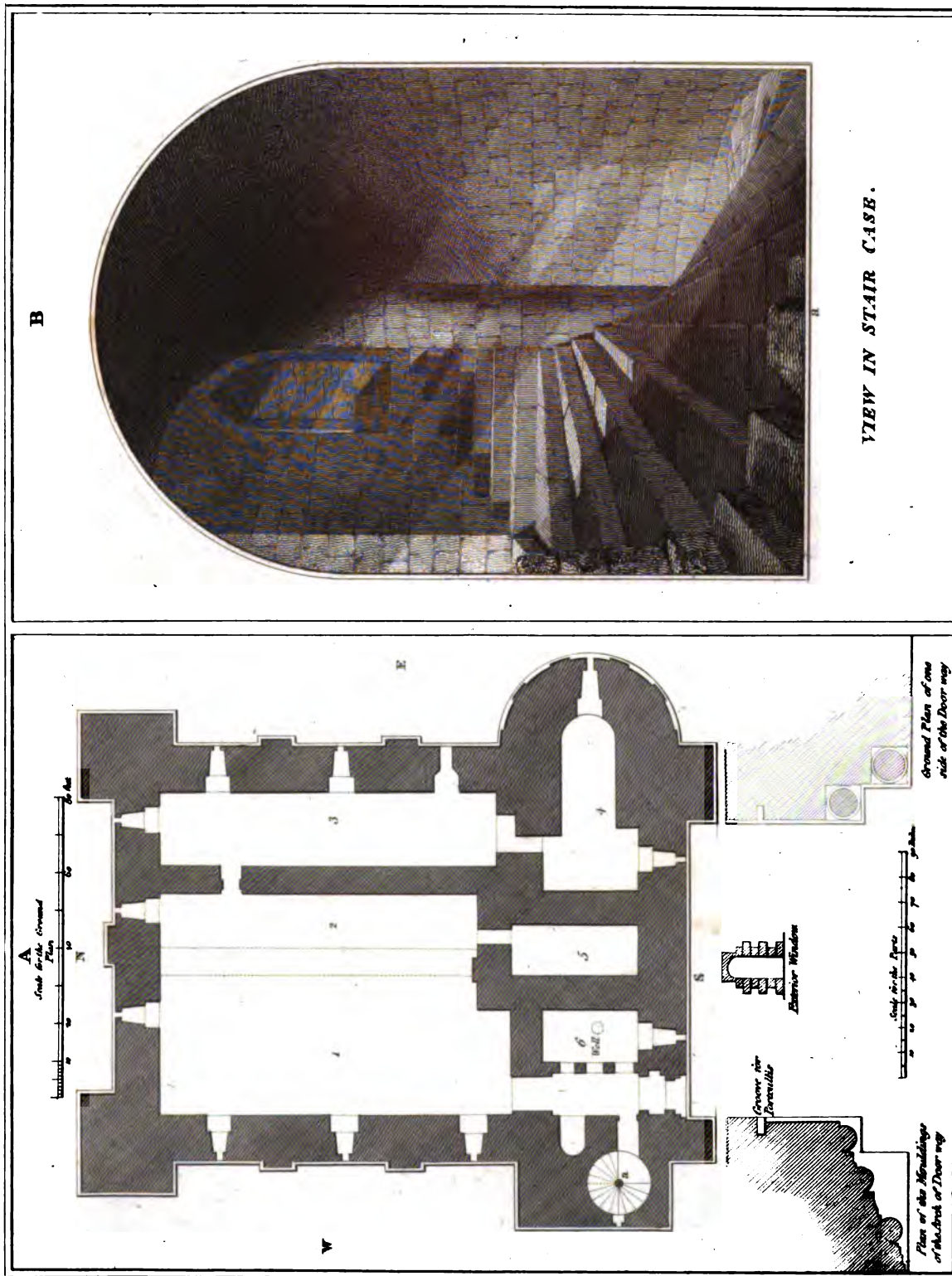
See “ War, a poem,” by Fawcett.

This singular structure stands on an elevated spot of ground near the north-east corner of the ancient Roman station of Camalodunum, and was encompassed with a foss and vallum. The remains consist mostly of the shell, or exterior walls, of what appears to have been the Keep. It is too small to constitute a complete fortress, and therefore I am inclined to suppose that the portion now called the castle is only the keep, or a part of a much larger building. The castles of Lancaster, Corfe, Guildford, and some others, have keeps of nearly similar shape and character; and that at Bamborough has appertures, or windows, in the walls, nearly resembling those at Colchester.* Here the walls are extremely thick, and of vast solidity. They are constructed with a mixture of clay-stone, flint, Roman tiles, &c. the whole combined, and strongly held together, by a proper quantity of lime cement poured into all the interstices.† In some places the tiles are laid in horizontal courses all round the building, and in other parts they are disposed in oblique positions, inclining alternately to the right and to the left. This is commonly called the herring-bone fashion; and instances of it are found in the castles at Guildford, Corfe, and in several other ancient buildings. The solid walls, at the foundation, are thirty feet thick; and, as they rise, contract to fourteen, twelve, and eleven feet thick at different heights of the building. The north and south sides externally measure 146, and 126 feet; by 166 feet on the east and west. At the north-east, and north-west angles are projecting square towers: at the south-west angle is also another of larger dimensions, enclosing the stair-case, and at the east end, adjoining the south angle, is a semicircular tower, with flat buttresses. The principal and only original entrance is on the south side, where a strong but ornamental door-way appears to have been erected since the original building. It had two columns on each side, with sculptured capitals, and three torus mouldings in the arch. Just within this is a groove for the port-cullis,

* See King's *Munimenta Antiqua*, vol. III.

† "Flints, which are one of the abundant productions of this county, (Norfolk), have not been overlooked by our predecessors in building. We find the substance of all old walls, in this part of the kingdom, composed of that material; and with strong-made mortar, which was well incorporated with a large quantity of sand, we find them so cemented as to become one solid mass of stone. No material whatever can excel the durability of flints; for we do not find any where an instance of their perishing by frosty or wet weather; and, when squared, or laid with care, they are extremely beautiful: in building they have, notwithstanding, but little bond, and depend much upon the mortar cement they are fixed with; for if wet by any means get behind them, the frost soon levels the work." Wilkins's essay on Norwich castle, *Archæologia* XII. p. 178. It is but justice to say that this essay, with its accompanying prints, are the most rational and tasteful of any thing of the kind yet published.





Designed by John Smith and Thomas Smith for the Architectural Association of Great Britain

GROUND PLAN, STAIRS, &c of COLCHESTER CASTLE.

Plate

London: Published by J. Smith, at the Architectural Association, No. 1, Upper St. Martin's Lane, and J. Smith, Broad Street.

cullis, and there is no appearance of any other barrier or door having been fixed here. On the right, within the entrance, is a nich, where the guard or porter appears to have been stationed. Further in, on the same side, is an apartment, where is a flight of stairs descending into the vaults, or cells, and in this apartment was the mouth of a well, which was about forty-five feet deep and five feet diameter. It is now arched over: at the time of doing which, the workmen descended, and, about half way down, discovered an arched passage constructed of Roman tiles, and diverging from the well towards the south. On the left of the entrance is the staircase, which is circular, with a central column or newel, running the whole height, arched above and built of stone. See plate 1 A a and B. The ground floor appears to have been divided into six apartments; and over these was another floor, also divided into different rooms. The precise original appropriation and character of these cannot now easily be defined, as many alterations have been made, at different periods, in the interior arrangement. The great room, or area, marked 1, plate 1, is now open to the sky, but was formerly covered in with a roof, and extended only to the dotted line on its eastern side. At fig. 5. is a small room, arched over head, and only lighted by a small square aperture through the south wall. At fig. 4. is a strongly arched apartment, sometimes called the prison, with walls of extraordinary thickness. The first floor, or story, was occupied by the chapel and other principal apartments. In these the windows, fire places, chimnies, privy, and sally port, were curiously constructed. "On entering the chapel, which is a venerable piece of ancient architecture, the beauty of its proportions strikes the eye, notwithstanding the massiveness of its construction. It is arched above, and receives its light through five windows, two of which have been greatly enlarged; but the three at the east end, which remain nearly in their original state, will serve to give an idea of the portion with which it was illumined. The altar, which was placed with great propriety in the centre of the arched extremity, where the rays of light from the three eastern windows meet in a point, received the greater part of the small allotment; and with the surrounding obscurity, aided by the solemnity of choral service, must have produced an effect wonderfully striking."*

"In the north-east and north-west towers, upon the same floor with the chapel,

* History and Description of Colchester, 8vo. 1803, vol. ii. p. 160.

chapel, are small rooms, or recesses: and in the latter is also a staircase, which descends from the upper part of the tower, and terminates at the first floor. At the foot of these stairs, in the north wall, is a sally-port, (now closed up), which opened upon an abutment of the north-west tower, from whence a descent was made by a ladder. This sally-port, which is nine feet wide, and the great door in the south wall, are the only original entrances into the castle.”*

The original windows, as marked in the ground plan, Plate I. and shewn in Plates II. and III. have very small apertures externally. “An arched nich, about three feet deep, formed the inner opening of the window, in the back of which nich, another, of less dimensions, gradually decreasing in breadth, penetrated about seven feet further, at the extreme end of which a narrow aperture, about eight inches wide, lined with hewn stone, was made through the remaining thickness of the wall. From the floor of the rooms an ascent was made the depth of these niches, to the narrow part of the window, by a small flight of stairs. Upon the south and west sides, the castle was encompassed by a strong wall, in which were two gates; and upon the north and east by a strong rampart of earth. This rampart is thrown upon a wall of greater antiquity than the castle.”†

Concerning the origin of this structure, we have different conjectural accounts. Norden ascribes its erection to Edward the Elder; but in the *Monasticon* it is referred to Eudo Dapifer, sewar, or steward, to William the Conqueror. The tradition recorded in the *Colchester Chronicle* clearly alludes to a more ancient edifice on this spot, and from the quantity of Roman tile, &c. incorporated in the present structure, it is extremely probably that a castra, or a temple, was standing here when the Romans were established in this station. Colchester Castle, with its precincts, called the Bailey, (*Ballium*), is extra parochial, and exempt from the jurisdiction of the borough offices. Originally the town was feudatory to the castle; but an exemption from all services, fines, &c. was purchased by the burgesses from Queen Elizabeth, and afterwards confirmed by parliament. At an early period the castle belonged to the crown. It was granted by the Empress Maud to Alberic de Vere, an ancestor to the Veres, ‡ Earls of Oxford.

It was next bestowed, during pleasure, on Stephen Harengood; by Henry the

* *History and Description of Colchester*, 8vo. 1803, vol. ii. p. 160.

† *Ib.* p. 163.

‡ Some fine monuments, for this family, are still remaining at Earle's Colne, in this county.

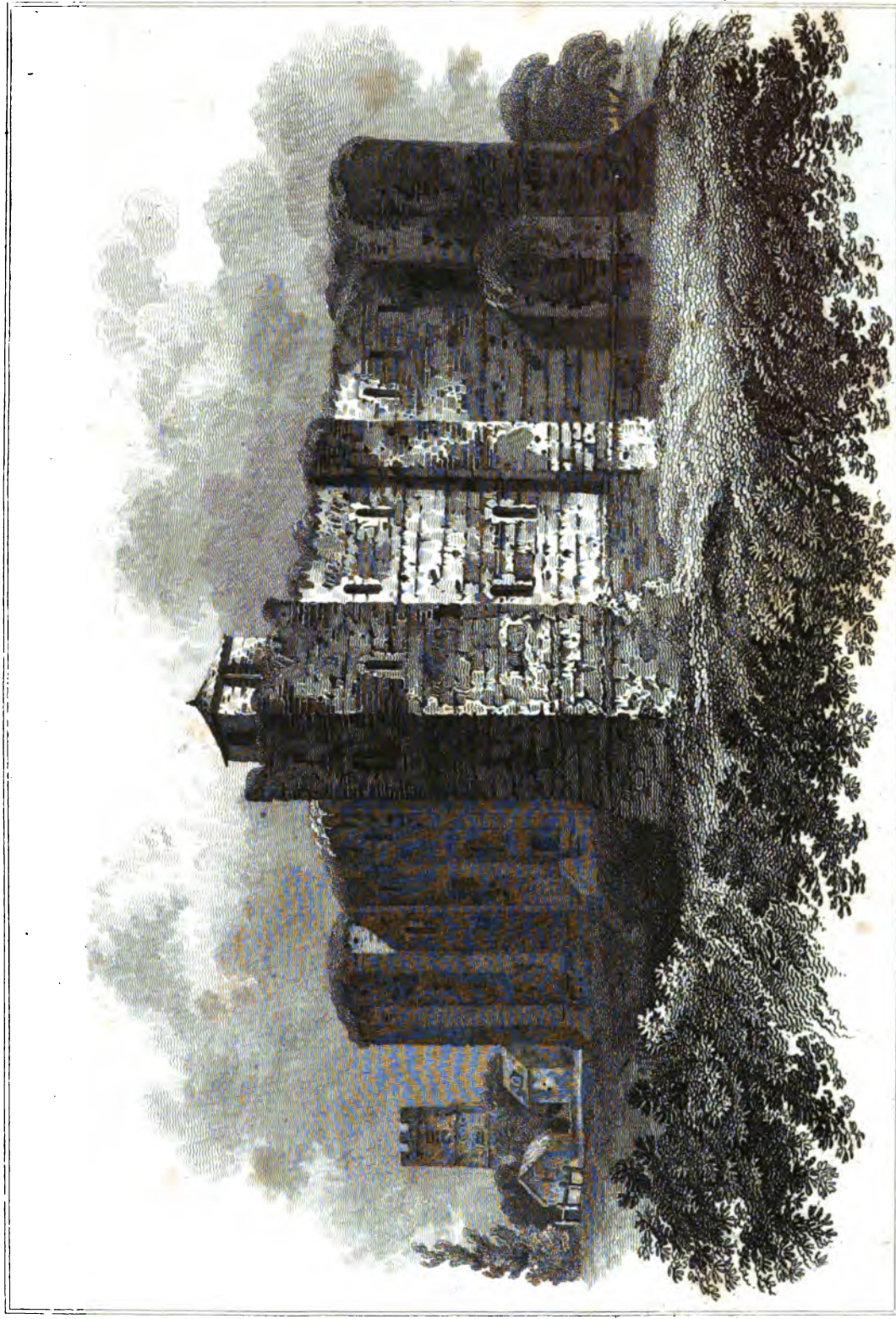
the Third it was granted, in 1256, to Guido de la Rupe-ford, or Rochford, who, falling into disgrace, was deprived of his estates and banished. By Edward the First it was successively bestowed on John de Burgh, Richard de Holbrook, and Lawrence de Scaccaris, Sheriff of Essex: to the latter it was granted for a county gaol; and its demesnes were ordered to be ploughed and sown for the king's use. The next possessor was Robert de Benhall, Knight, to whom it was granted for life by Edward the Third; from whose reign to that of Charles the First, it was granted to various noblemen and gentlemen, during life or pleasure, by the intermediate sovereigns. Of the latter monarch, James Hay, Earl of Carlisle, purchased the reversion, for himself and heirs for ever. From this family it has passed through various others, chiefly by purchase. In 1683 a Mr. John Wheely bought the castle for the express purpose of pulling it down and disposing of the materials. The singular solidity of the building, and strength of the cement, rendered this, if not impracticable, at least unprofitable; and it was found that the value of the materials would not cover the expence of destruction. Much damage was however done; large quantities of the Roman brick were taken away, and most of the stone dressings to the windows, doors, arches, &c. were removed. The tops of the towers and walls were forced down with screws, or blown asunder with gunpowder.

In a letter I received from Mr. Strutt, of Colchester, relating to the masonry, &c. of this castle, he observes, "I have examined the stone work narrowly, and find that the building is composed chiefly of clay-stone and Roman brick; the first laid in courses of from six to eleven inches, and sometimes a single course of Roman tile or brick, from one and a half to two and a half inches thick.— Sometimes there are two courses of the tile, and in some places these are laid edgeways. The projecting water table round the base of the building is of hard purbeck, or some such stone; the same kind is used in various other parts, and sometimes Kettering and Kentish rag, with Caen stones, appear to have been used, although it may be difficult to account for the introduction of the latter at a very early period of building; being, I believe, chiefly used a century or two after the Norman conquest, and in the construction of religious houses."

The memorable SIEGE of Colchester, in 1648, and tyrannic cruelties inflicted on Sir *Charles Lucas* and Sir *George Lisle*, two loyal officers, who lost their lives in behalf of their sovereign, Charles the First, are partly connected with the history of this fortress, and are also solemnly illustrative of the remarks
with

with which I commenced this essay. At that distracted and calamitous period, when the English parliament and the monarch were directly hostile to each other, and when almost every man in the country was *obliged* to declare for, and espouse the cause of one of these parties, Colchester was possessed by an army under Sir Charles Lucas, amounting to three thousand four hundred foot and six hundred horse. At the same time, the parliament's army, under Lord Fairfax, encamped itself at Lexden Heath, in the immediate vicinity. An assault was speedily commenced; the suburbs were forced, after a severe conflict, and the town was nearly conquered. A vigorous and obstinate defence of between seven and eight hours at length compelled the assailants to retreat in much disorder. Thus foiled, General Fairfax next commenced a regular blockade, and, after a protracted siege of eleven weeks, in which many vigorous sallies were made, with varied success, obtained possession of the town. The terms of surrender were unusually severe, as the parliamentary general refused to promise quarter to any but the common soldiers, and those under the rank of captains. Necessity obliged the officers to comply, for the garrison and town were exhausted of all provisions, and the nearly famished inhabitants were forced to feed on dead dogs, horses, and other animals. After the surrender of the town, a contribution of fourteen thousand pounds was imposed on the inhabitants: two thousand pounds of which was to be granted to the poor, ten thousand pounds distributed among the soldiers, and two thousand pounds was afterwards remitted. In this conflict about three hundred houses, with other buildings, were destroyed.* A council of war was soon summoned, and the gallant defenders of the town, Sir Charles Lucas, Sir George Lisle, and Sir Bernard Gascoigne, were sentenced to be shot. Such was the deliberate and cruel decree of a council of warriors; and this act was aggravated by repeated indignities before death, and by a precipitate execution of the sentence at seven o'clock of the same evening. The two former were then *murdered* close to that castle which they had defended with so much heroic bravery, and which still stands a monument to their honour, and to the puny cowardice of those who could, unimpassioned, pronounce the decree.

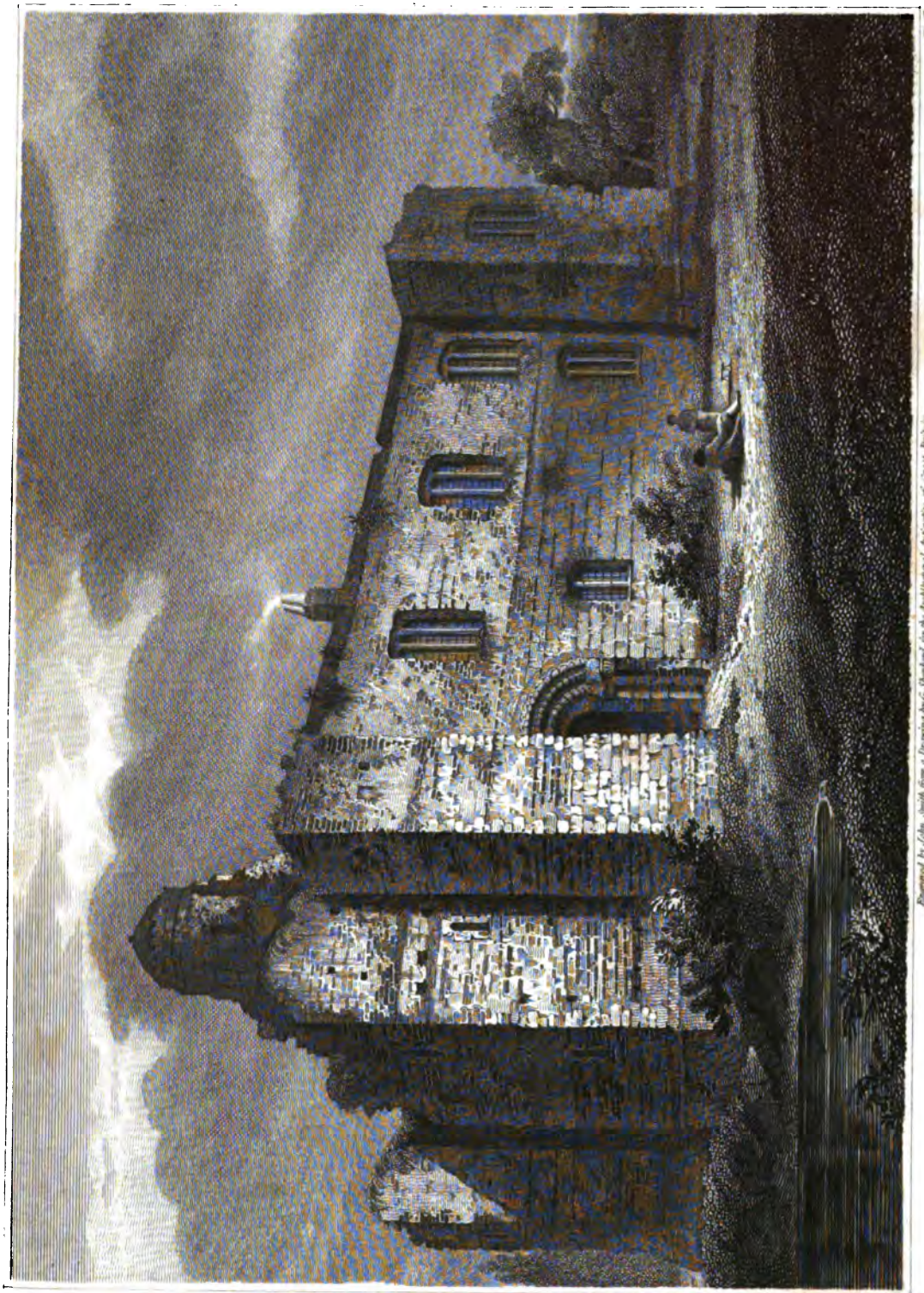
* A detailed and particular account of this siege is given in Morant's History of Essex, Vol. I. p. 59, et seq.



Model of the Castle, taken from a Drawing by W. P. Knight, for the Antiquarian Repository of Great Britain.

COLCHESTER CASTLE N.E.
Hyper.

London: Published and Sold by Longman, Hurst, Roe & Co. in Strand, near the Theatre Royal, and J. Johnson, St. Paul's Church-Yard.

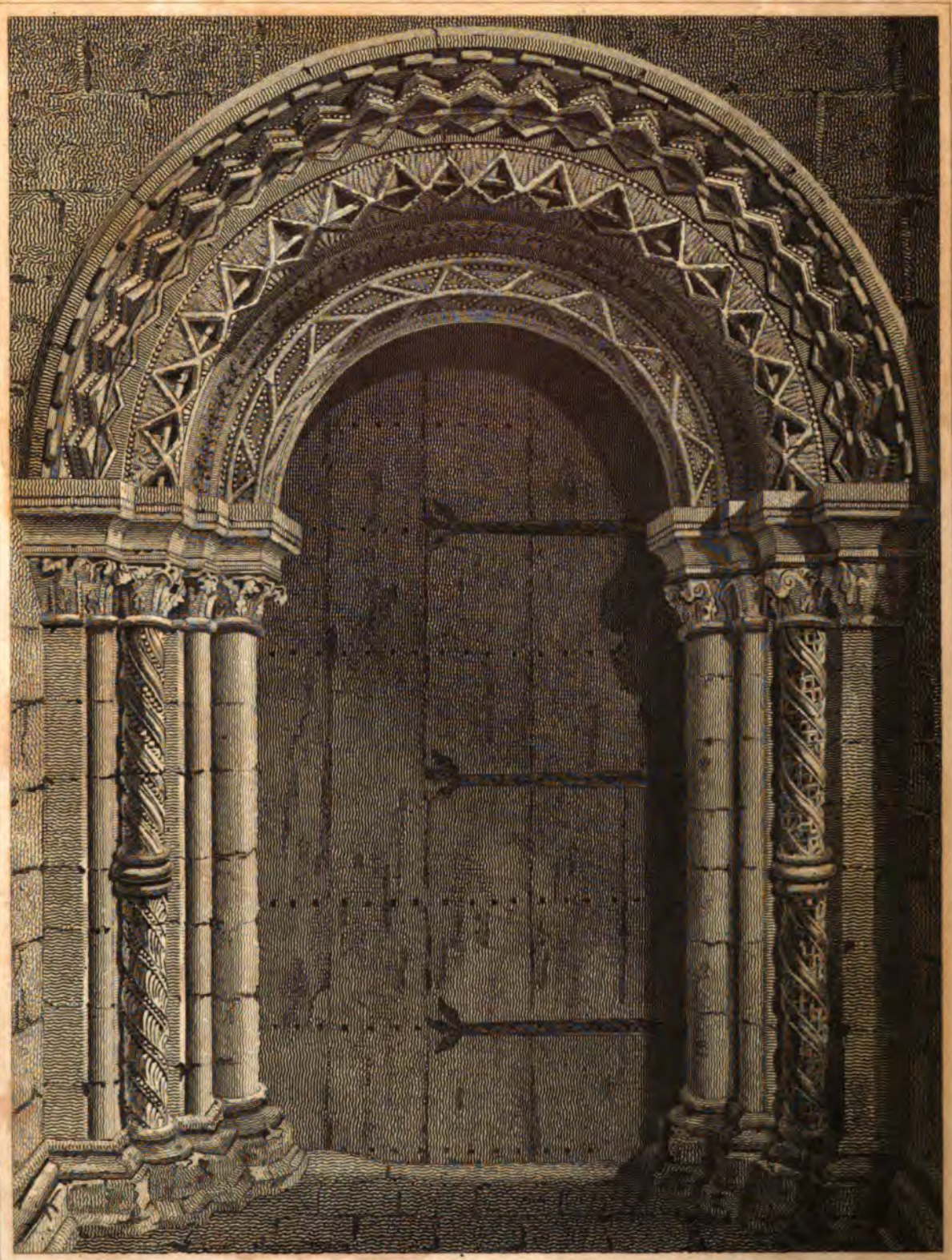


Engraved by John Smith from a Drawing by G. Shepherd for the Architectural Illustrations of Great Britain.

COLCHESTER CASTLE S.W. *1/3rd.*

To BESSY HEATH MALKIN, Esq. author of a Topographical Account of South Wales; and other literary works; this plate is inscribed with sentiments of sincere esteem by J. Bridson.

London: Published for C. Dilly, by Longman, Hurst, Bury & Co. in Strand; and J. Bohn, Strand.



Engraved by J. Sparrow from a drawing by J. Michels for the Architectural Antiquary of Great Britain

PL. 1.

Scale 1 2 3 4 5 6 7 8 9 10 Feet

THE DOOR-WAY to
OCKENDON CHURCH.
Essex.

To HUMPHRY REPTON, Esq^r author of "Observations &c. on Landscape Gardening," and other literary works, this plate is respectfully inscribed by
The Author.

London Published Jan^y 1784 by Longman, Hurst, Roach & Co. Paternoster Row J. Taylor High Holborn and J. Wilson St. John's Place.

D O O R - W A Y
TO THE
CHURCH AT SOUTH OCKENDON, OR OKENDON,
E S S E X.

SALMON, in his "History and Antiquities of Essex," furnishes the following account of the church at this village. It is "dedicated to St. Mary Magdalen, is pleasantly situated, hath a north isle, and the chancel a north chapel, a round tower embattled, which probably gave occasion to one name of the Vill; it hath a shaft covered with lead, burnt down with lightning, An. 1638." Morant's account of the church is nearly similar, with the additional information that "the church and chancel are *tyled*, and the tower is round after the *Danish fashion*." Is it not rather astonishing that two historians should write two or three folio pages about this parish, &c. and not mention, or even hint at the peculiarly elegant door-way represented in the annexed prints? and yet these writers specify the *roof* of the church, &c. which they could scarcely see.—Whilst, therefore, such interesting and beautiful specimens of art are totally neglected by county historians, it is not at all surprising that so little has been preserved relating to ancient architects and architecture.

The church at South Ockendon * has but little either of beauty or antiquity to arrest attention, except in a round tower at the west end, and the entrance door-way represented in the annexed prints. The latter is very peculiar for the place, and singularly elegant as an example of the decorated Anglo-Norman style of architecture. It was, probably, erected some time in the reign of Henry the Second (or his immediate successor); and many columns, with twisted and central bands of similar workmanship, are still extant.† Though all the ornaments

* This village is situated about six miles N. E. of Romford, and has the appellation South, to distinguish it from another village called North Ockendon.

† At the west end of the nave, under the tower, of St. Peter's Church, at Northampton, (which will be represented in another part of this work,) are two columns nearly resembling these now displayed. The central band, though used in several single columns of this age, seems more particularly adapted to the clustered column, and thus applied, it is found in the Temple Church, the Chapter House at Salisbury, &c.

ments of the arch, columns, capitals, &c. may be seen separately, in various other buildings, I have never met with another example, where they are all combined, as in this specimen. In the two accompanying prints, the whole details of this door-way are so accurately drawn, and so tastefully defined, that I do not consider it necessary to be more particular in the present description.*

Plate II. represents the capitals, columns, and mouldings, enlarged; and at the bottom of the plate are a ground plan of one side of the door-way, and a plan of the mouldings, &c. of the arch.

* To Mr. Mackenzie, who made the drawings, and Mr. J. A. Repton, who kindly directed and allowed him, I gratefully acknowledge my obligation for this specimen.

INDEX

TO
THE FIRST VOLUME
OF
ARCHITECTURAL ANTIQUITIES OF GREAT BRITAIN.

As this Volume is not regularly paged, the Reader is referred to the various Passages, &c. by means of the Printer's Signature-Letters at the bottom of the Pages, viz. *Abingdon*, D, 3. will be found in the third Page of Signature D.—A complete List of Plates is given at the end.

A

- Abingdon*, Berkshire, origin of its name, &c. D, 3.
 ——— St. Nicholas' Church and Abbey Gate-way at, 4.
 ARCHES, strength of, F, 8.
 ——— examples of remarkable, F*, 7.
 ——— two styles of, in the same building, K, 6.
 ——— INTERSECTING, West front of St. Botolph's Priory Church, Plate I. II.
 ——— West front of Dunstaple Priory Church, Pl. I. II. III.
 ——— Temple Church, Pl. II.
 ——— Malmesbury Abbey Church, Pl. II. III. VI.
 ——— POINTED, with zigzag and plain mouldings: Dunstaple Church, Pl. I. II.
 ——— several small narrow ones; also a broad flat one: Layer Marney Hall, D, 1.
 ——— door, windows, &c. of Abingdon Abbey Gate-way, D, 3.
 ——— windows with mullions and tracery; narrow and lofty; also wide and flat: King's College Chapel, Pl. I. III.
 ——— door-way with dressings in the soffit, &c. Pl. VI.
 ——— without any dressings of an early date: Round Church, Northampton, Pl. II. III.
 ——— with semicircular, and intersecting: Temple Church, Pl. 2.
 ——— with semi; and on large columns: Malmesbury Abbey Church, Pl. X.
 ——— on clustered columns: Little Mapled Church, Pl. II.
 ——— with cinquefoil mouldings: Cross, at Blackfriars, Hereford.
 ——— BROAD AND FLATTENED: Cross at Malmesbury, Pl. III.
 ——— Cross at Cheddar.
 ——— Cross at Glastonbury.

- ARCHES, one with *Ogee* canopy, Porch of King's College Chapel, Pl. IV.
 ——— Cross at Chichester.
 ——— Cross at Stourhead.
 ——— Winchester Cross.
 ——— also narrow ones with cinquefoil mouldings: Cross at Leighton Buzzard.
 ——— with trefoil mouldings: Cross at Gedding-ton.
 ——— with trefoil and acute canopy: Queen's Cross.
 ——— Do. Cross at Waltham.
 ——— SEMICIRCULAR, with zigzag, &c. door-way: Church at Marlborough, Title.
 ——— with plain and zigzag mouldings: Round Church, Cambridge, Pl. III.
 ——— with three zigzag mouldings, door-way: St. Botolph's Priory Church, Pl. I.
 ——— much ornamented with sculpture, Door-way: Dunstaple Priory Church, Pl. I. II.
 ——— with two lateral pointed arches: Church at Abington.
 ——— with zigzag and embattled fret mouldings: Round Church, Cambridge, Pl. II.
 ——— plain: Round Church, Northampton, Pl. II.
 ——— St. Botolph's Priory Church, Pl. III.
 ——— combined with pointed and intersecting: Temple Church, Pl. II.
 ——— with several mouldings of foliage, &c. Door-way: Temple Church, Pl. III.
 ——— with bold projecting zigzag, and embracing four others: Malmesbury Abbey Church, Pl. X.
Architecture, ancient domestic, history of, uncertain, D, 1.
 ——— ecclesiastical, when at its highest perfection, E, 1.
 ——— ancient, Nomenclature of, U, 3.

Art, a certain perfection only to be obtained in, E, 1.

Avebury, extraordinary Druidical Temple at, I, 2.

B

Baptistry Church at Pisa, when and by whom built, L, 9.

Bewcastle, Cumberland, celebrated Cross at, O, 7.—its ascription to the Danes, *ib.*—that opinion controverted, 8.

Botolph, St. Colchester, Priory Church of—its style and materials, A, 2.—date of building, 3. remains; walls, arches, 4.—windows, interior ruins, B, 1.—endowments, 2.

Brick Buildings, antiquity of, B, 2.

————— fine specimen of, *Laver Marney House*, D, 2.

C

Camalodunum, at Colchester, A, 1.

Castle, Colchester, essay towards a history and description of, Z, 1.—siege of, A a, 5, 6.

CHAPEL, King's College, Cambridge: magnificence of, E, 1.—founded by Henry VI., 2.—dimensions of the building, 3.—successive improvements by Richard III. and Henry VII. 4.—costs of building, *ib.*—principal overseers of the works, *ib.* note.—completed by the executors of Henry VII. F, 5.—stone roofs, *fyatals*, and towers, 5, 6.—painted glass, 8.—description of the parts represented in the plates, *etc.* ground-plan, &c. 7, 8.—groining and section of roof, F*, 7*.—section of part of South side, windows, and ornaments, *ib.*—South entrance porch, 8*.—North-West view—Western front, &c.—interior view, *ib.*—Will of Henry VI. relating to the College and Chapel, G, 9.—indentures relating to the roof of the Chapel, G, 12.—to the vaulting of the Porches and Chapels, H, 13.—to the erection of *fyatals* or pinnacles, 14.—to the four large painted windows, 15.—to eighteen smaller *do.* 16.

Cheddar Cross and Cliffs described, R, 18.

Chichester Cross, observations on, R, 20.

CHURCH, St. Botolph's, Colchester, A, 2.

————— St. Nicholas, Abingdon, D, 4.

————— Dunstaple Priory, B, 4.

————— Malmesbury Abbey, history of, U, 1. Z, 14.

————— South Ockendon, door-way, B b, 1.

CHURCHES, Round, essay on, I, 1.

————— English, singularity of style in, K, 5.

————— Jewish origin of, refuted by Mr. Essex, K, 6.

CHURCHES, Round, attributed to Knights' Templars, K, 7.—this opinion refuted. M**, 21.

————— observations on, by C. Clarke, M**, 19, 20, 1, 2, 3.

————— Little Maplested, Essex, M*, 17, 18. M**, 22.

————— St. Sepulchre's, Cambridge, L, 9, 10. Do. M**, 21.

————— St. Sepulchre's, Northampton, L, 11, 12. Do. M**, 21.

————— Temple, London, M, 13, 16.

Clarke, C. Observations on Crosses, T*, 29.

————— on Round Churches, M**, 19.

Colchester, a military colony: the Camalodunum, A, 1.

————— Castle, essay towards a history of, Z, 1. A a, 6.

————— siege of, A a, 5, 6.

COLUMN, clustered, early specimen of, L, 10.

COLUMNS, short, with square abacus, and sculptured capital: St. Botolph's Priory Church, Pl. I.

————— Large, without any abacus, composed of brick, &c. *do.* Pl. III.

————— Cluster of four, with circular bases, and capitals: Dunstaple Priory Church, Pl. I.

————— Do. with a central band, or moulding, *do.* Pl. II.

————— short, with indented abacus, base, and capital: Round Church, Cambridge, Pl. H.

————— Do. with circular abacus, narrow capital, and variously ornamented, *do.* Pl. III.

————— Do. with square abacus and plinth, also with circular *do.* and angular capitals: Round Church at Northampton, Pl. III.

————— clustered, with a central band: foliated capital, hexagonal plinth, and abacus: Round Church, Temple, Pl. II.

————— single, with similar capital, &c. doorway, Pl. III.

————— large, short, with high base, and narrow capitals: centre to Chichester Cross, Pl. I.

————— with sculptured abacus and capital, in bold relief: Malmesbury Abbey Church, Pl. IV.

————— large, with circular abacus, narrow capital, square plinth, and angular bases, *ditto*, Pl. X.

————— ornamented shafts, with central band, foliated capital, and deep square abacus: also these capitals and columns enlarged: Ockendon Church, Pl. I. II.

————— large, with several three-quarter columns attached, view of, and plan: Malmesbury Cross, Pl. II. III.

COLUMNS, clustered: interior of Mapleston Church, Pl. III.

Cornwall, Crosses in, P, 11.

Coventry Cross, history and description of, Q, 16. R, 17.

CROSS, observations on, as anciently an instrument of ignominious death, and in later ages a symbol of faith, N, 1, 2.

— at Bewcastle, Cumberland, observations on, O, 7.

— St. Boyn's, Louth, description of, P, 2.

— Cheddar, Somersetshire, described, R, 18.

— Chichester, observations on, R, 19, 20.

— Cricklade, Wilts, P, 10.

— Corwen, Merionethshire, P, 11.

— Coventry, origin of, Q, 16.—ancient record respecting, *ib.*—expense of repairing, R, 17.—description of it, *ib.*

— Geddington, Northamptonshire, described, T, 25.

— Glastonbury, Somerset, do. S, 23.

— Gloucester, do. R, 18.

— Leighton Buzzard, Bedfordshire, do. S, 22.

— Malmesbury, Leland's description of, R, 19.

— observations on, *ib.*

— St. Paul's, London, Stowe's account of, Q, 13.

— Queen's, Northampton, description of, T, 25.

— Plans, &c. do. T*, 27.

— Stourhead, Wilts, historical account of, R, 20. S, 21.

— Waltham, Herts, account of, T, 26.

— White Friars, Hereford, description and origin of, Q, 15.

— Winchester, description of, S, 21.

Crosses, ancient stone, essay towards a history and description of, N, 1. T, 26.

— Mr. Clarke's observations on, T*, 29.

— boundary, various instances of, O, 6, 7.

— market, observations on, Q, 14. T*, 31.

— memorial, various instances of, P, 10. S, 24. T*, 31.

— monumental, description of, O, 7. T*, 30.

— preaching, observations on, P, 12.

— Danish or Runic, observations on, O, 8.

D

Danish or Runic Crosses, observations on, O, 8.

DOOR-WAYS, Ockendon Church, Essex, B b, 1.—Parts enlarged, Pl. II.

— Temple Church, London, M, 15. and Pl. III.

— St. Mary's Church at Malbro', Title.

— Screen in Westminster Abbey, Title.

— St. Botolph's Priory Church, semi: arch, with four zigzag mouldings, Pl. I.

DOOR-WAYS, Priory Church at Dunstable, with semi: and pointed arches, both with ornamental mouldings, Pl. I.

Door-way to Layer Marney Hall, pointed arch, with square moulding.

— to Church at Abingdon, semi: arch, with several mouldings, and two lateral arcades.

— to west end of King's College Chapel, highly enriched, Pl. VI.

— to southern porch of do. do. Pl. IV.

— to Round Church at Cambridge, semi: with zigzag and embattled fret mouldings, columns, &c. Pl. II.

— to Round Church at Northampton, pointed, Pl. II.

— to Malmesbury Abbey Church, semi: with ornamented flat mouldings, &c. Pl. IX.

— columns and architrave mouldings at large, Pl. IV.

— from cloisters of ditto, with cinquefoil dressings in the arch, Pl. VI.

— to porch of do. large, and with several ornamental mouldings, Pl. VII.

— to church at Little Mapleston, Pl. I.

Dunstable, town, historical anecdote of, C, 3.—its ancient importance, situation, neighbouring entrenchments, 4.—supposed to be the Magiovinium, *ib.*

— Priory Church; its ancient history, B, 4.

C, 1.—original construction and remains, C, 1.

— Western front, arches, columns, mouldings, 2.

— buttresses, capitals, and ornaments, 3.

G

Geddington Cross, description of, T, 25.

Glandar, Sword of, Cross at Corwen so called, P, 11.

Glastonbury Cross described, S, 23.

Gloucester Cross, do. R, 18.

H

Henry VI. King, character, of E, 2.—founder of King's College Chapel, *ib.*

— Will of, relating to Eton and King's Colleges, G, 9—12.

Historians, local, negligence of, L, 11.

I

Imbert, Prior of Gascony, anecdote of, O, 3.

Ireland, variety of Crosses in, P, 9.

K

King's College Chapel, E, 1—H, 16. See CHAPEL.

Knights Templars, observations on, M*, 21.

— Hospitallers, do. M*, 17.

- L

Laver Marney House, Essex, ancient proprietors of, D, 1.—date, description, and materials of building, 2.

Leighton Buzzard, Cross at, described, S, 22.

M

MALMSBURY ABBEY CHURCH, essay towards a history and description of, U, 1—Z, 14.—styles of architecture in, U, 2, 4.—origin and ancient annals of, X, 5, 8.—royal grants, 6, 7.—Dimensions of, Y, 10.—description of the accompanying plates, Y, 11—Z, 14.

— Cross, Leland's description of, R, 19.
Maplested, Little, its Round Church described, &c. M*, 17.

N

NOMENCLATURE of ancient architecture, U, 3.

Northampton Priory, &c. M**, 21.

— Church at, L, 11, 12. M**, 21.

— shire, Queen's Cross, T, 25. T*, 27.

— Geddington Cross, in, T, 25.

O

Ockendon Church door-way, B b, 1.

Ogee arched door-way, King's College Chapel, Pl. IV. V.

— canopies. See ARCH, *pointed*.

P

Pantheon at Rome, when erected and repaired, I, 4.

Paul's Cross, London, account of, Q, 13.

Q

Queen's Cross, Northampton, described, T, 25.

— Plans of T*, 27.

R

Round Churches and Temples, essay on, I, 1. See CHURCHES.

S

Sepulchre, Holy, Church of, at Jerusalem, description of, K, 7.

— St. Church of, at Brundisi, described, K, 8, note.

— St. Church, Cambridge, when built, L, 9.
— its arches and columns, 9, 10.—first specimen of a clustered column, 10.

— St. Church, Northampton, its probable erection, L, 11.—peculiarities of style, 12.

Spital-fields, London, Cross at, Q, 13.

— Sermons, origin of, *ib.*

T

Templars, Knights, origin of, K, 7.

— references for information of, M, 16.

Temple Church, London, erection of, M, 13.—observations on those parts whence the date may be ascertained, 14.—windows, door-way, ground plan, 15.—effigies, 16.

Temples, essay on, I, 1.

— Druidical, characteristics of, I, 2.

— Pagan, converted into Christian Churches, I, 4. K, 5.

— Round, particularly considered, I, 3.

— of Vesta, examples of circular form, I, 3, 4.

V

Vineyards, an appendage to English monasteries, D, 4.

Vesta, Temples of, examples of the circular form, I, 3, 4.

W

Waltham Cross, described, T, 26.

Winchester Cross, described, S, 21, 22.

Will of Henry VI. relating to King's College Chapel, and Eton, G, 9.

Wren, Sir Christopher, Walpole's anecdote of, refuted, F*, 7.

WINDOWS, CIRCULAR, part of one: St. Botolph's Priory Church, Pl. II.

— *pointed* arch, with single mullion in centre; tower to Dunstable Priory Church, Pl. II.

— *pointed*, with single lights, also large, with flat squared tops, and upright with transverse mullions; *Laver Marney House*,

— *pointed* arch, with mullions and tracery; Church at Abingdon,

— Do. lofty, also flat, with several mullions and tracery; King's College Chapel, Pl. V. VI. part of one of these enlarged, Pl. IV.

— geometrical view of two, from the interior of the Chapel, Pl. VI.

— *pointed*, with mullions, also with one mullion; Round Church, Cambridge, Pl. II.

— *semi*: with long openings; Temple Church, Pl. II.

— *semi*: with a mullion, also pointed, with one and two mullions; Malmsbury Abbey Church, Pl. II. also Pl. VI.

— *semi*: with ornamental mouldings and tracery; do. Pl. III.

— *pointed*, with one and two mullions and tracery; do. Pl. X.

— *pointed*, with one mullion and trefoil mouldings; Maplested Church, Pl. II. and III.

LIST

(5)

A LIST OF PRINTS

TO

THE FIRST VOLUME

OF

THE ARCHITECTURAL ANTIQUITIES.

To face Page	Subjects.	County.	Draughtsmen.	Engravers.	To whom dedicated.
	TITLE-PAGE: Part of a Screen in Edward the Confessor's Chapel, Westminster,	Middlesex.	Gyfford.	J. Smith.	
Title.	TITLE: Door-way to St. Mary's Church at Marlborough; with Ornaments from Malmsbury Abbey Church	Wilts.	J. Britton.	J. Smith.	
A, 1,*	ST. BOTOLPH'S PRIORY CHURCH at Colchester.				
A, 2.	The Door-way Pl. I.	Essex.	S. Prout.	J. Roffe.	S. Turner, Esq. F. S. A.
B, 1.	Remains of the West Front II.		S. Prout.	J. Smith.	
	Interior of Ruins, with Ground Plan III.		S. Prout.	J. Roffe.	
B, 3.	DUNSTAPLE PRIORY CHURCH.				
C, 2.	Lower part of West Front Pl. I.	Bedfordshire.	G. Arnald.	J. Roffe.	H. Ellis, Esq.
C, 3.	West Front II.		S. Prout.	A. Birrel.	
	Parts and Ornaments III.		S. Prout.	W. Woolnoth.	
D, 1.	LAYER MARNEY HOUSE, the Tower Gateway of,	Essex.	J. Baynes.	J. C. Smith.	B. West, Esq. P. R. A. F. S. A.
D, 3.	ST. NICHOLAS CHURCH, and the ABBEY GATEWAY, at Abingdon	Berks.	H. Neil.	J. C. Smith.	J. Nichols, Esq.
E, 1.	KING'S COLLEGE CHAPEL.				
E, 2.	North West Pl. V.	Cambridge.	J. L. Bond.	J. Smith.	M. A. Shee, Esq. R. A.
F, 5.	West Front VI.		S. Prout.	J. C. Smith.	H. Edridge, Esq.
F, 7.	South Entrance Porch IV.		J. L. Bond.	S. Rawle.	H. Bone, Esq. A. R. A.
F, 8.	Ground Plan, with Groining of Roof I.		W. Wilkins.	J. Roffe.	W. Wilkins, Jun. Esq. M. A. and F. S. A.
F, 8.	Plan of Groining, and Section of Roof II.		T. Sandby.	J. Smith.	
F, 7.*	Section of part of the South Side . . III.		J. L. Bond.	R. Roffe.	A. Aikin, Esq.
F, 8.*	Interior, looking West VII.		J. L. Bond.	W. Edwards.	Thomas Monro, M. D.
L, 9.	ROUND CHURCHES—ST. SEPULCHRE'S, Cambridge.				
L, 9.	Ground Plan Pl. I.	Cambridge.	J. L. Bond.	J. Roffe.	Rev. Dr. Rees, F. R. S.
L, 10.	Western Entrance II.		G. Shepherd.	J. Storer.	Sir H. C. Englefield, Bt. F. R. and A. S.
	Interior, looking West III.		J. L. Bond.	J. C. Smith.	
L, 11.	ST. SEPULCHRE'S, Northampton.				
L, 12.	Plan Pl. I.	Northampton.	J. Britton.	J. Roffe.	Ed. King, Esq. F. R. and A. S.
	Exterior, N. E. II.		G. Shepherd.	J. Smith.	Rev. J. Ingram, Sax. Pro. Oxf.
	Interior, looking West III.		G. Shepherd.	S. Rawle.	
M, 13.	TEMPLE, London.				
M, 15.	Circular part Pl. II.	Middlesex.	F. Nash.	W. Woolnoth.	S. Lysons, Esq. F. R. and A. S.
M, 16.	Door-way III.		J. C. Smith.	S. Sparrow.	T. Phillips, Esq. A. R. A.
	Plan I.		J. L. Bond.	J. Roffe.	
M* 17.	LITTLE MAPLESTED.				
M* 18.	Exterior View of	Essex.	J. C. Smith.	E. Smith.	J. Soane, Esq. R. A.
M* 18.	Interior Do.		Do.	S. Rawle.	P. Hoare, Esq.
M* 18.	Plan and Door-way		Do.	J. Roffe.	

* As this work is not regularly paged, the directions here given refer to the Printer's signature-letters.

LIST OF PLATES.

To face Page	Subjects.	County.	Draughtsmen.	Engravers.	To whom dedicated.
N, 1,	CROSSES at CRICKLADE, CORWEN, CARRATON-DOWN, CAREW; four on a Plate	Wilts. Merioneth. Cornwall. Pembroke.		J. Smith.	F. Sayers, M. D.
P, 12.	WHITE CROSS, Hereford, BLACFRIARS' CROSS, Hereford; two on a Plate . . .	Hereford.	{ G. Shepherd } { J. L. Bond. }	J. Smith.	Rev. J. Dallaway, M. B. and F. S. A.
Q, 19.	MALMSBURY—View of the whole . . .	Wilts.	J. Britton.	S. Rawle.	W. G. Maton, M. D. F. R. and A. S.
	Interior View		J. C. Smith.	C. Pye.	The Rev. Dr. Whitaker.
	Plan and Turret* . . .		J. C. Smith.	J. Roffe.	
Q, 16.	CROSSES,—GLOUCESTER.—COVENTRY	{ Gloucester. } { Warwick. }	J. L. Bond.	J. Smith.	
R, 19.	CHEDDAR	Somerset.	W. Alexander.	J. Smith.	
	CHICHESTER.				
	Architectural Elevation	Sussex.	J. A. Repton.	R. Roffe.	J. A. Repton, Esq. F. A. S.
	Plan and Ornaments		J. A. Repton.	J. Roffe.	
R, 20.	STOURHEAD	Wilts.	J. Carter.	J. Storer.	Sir R. C. Hoare, Bart. F. S. A.
S, 21.	WINCHESTER—LEIGHTON BUZZARD; two on a Plate	{ Hants. } { Bedford. }	J. Cave.	J. Roffe.	J. Gifford, Esq.
S, 23.	GLASTONBURY, View of	Somerset.	J. C. Smith.	S. Sparrow.	Rev. D. Lysons, F. A. S.
T, 25.	GEDDINGTON, View of Pl. I. Plan and Ornaments II.	Northampton.	G. Shepherd. G. Shepherd.	W. Woolnoth. J. Roffe.	J. Northcote, Esq. R. A.
	QUEEN'S CROSS, Northampton. View of Pl. I. Plans II.		G. Shepherd. W. Lowry.	J. C. Smith. W. Lowry.	W. Alexander, Esq. F. A. S.
T, 26.	WALTHAM, View of	Hertford.	W. Alexander.	S. Sparrow.	J. Hoppner, Esq. R. A.
	MALMSBURY ABBEY CHURCH.				
U, 3.	Ground Plan of Nave, &c. Pl. I.	Wilts.	J. Britton.	J. Roffe.	J. Aikin, M. D.
Y, 11.	South View of Nave, &c. II.		F. Nash.	W. Ellis, &c.	Rev. W. Lisle Bowles.
Y, 12.	Remains of West Front III.		F. Nash.	J. Smith.	Rev. W. Lisle Bowles.
	Fragment of Western Door-way . . IV.		F. Nash.	J. Smith.	W. Owen, Esq. F. A. S.
	N. E. View V.		F. Nash.	J. Smith.	H. P. Wyndham, Esq. M. P. F. A. S. and F. R. S.
Z, 13.	Door, Windows, Intersecting Arches, and Ornaments VI.		J. C. Smith.	J. Roffe.	
Z, 13.	Southern Porch VII.		T. Hearne.	{ W. Lowry. } { J. Roffe. }	Rev. W. Coxo, M. A. F. R. S. and F. S. A.
Z, 14.	Distant View from N. W. VIII.		J. C. Smith.	J. C. Smith.	
Z, 13.	Inner Door-way IX.		J. C. Smith.	J. Roffe.	Literary Society of Manches- ter.
— 14.	Interior: View of part of the South side of the Nave X.		J. C. Smith.	J. Smith.	Wm. Porden, Esq.
	COLCHESTER CASTLE.				
A a, 3.	Ground Plan, Staircase, &c. Pl. I.	Essex.	B. Strutt.	J. Roffe.	
A a, 6.	N. E. View II.		G. Shepherd.	J. Smith.	
	S. W. View III.		G. Shepherd.	J. Smith.	B. H. Malkin, Esq. F. A. S.
B b, 2.	OCKENON CHURCH—Door-way Pl. I.	Essex.	F. Mackenzie.	S. Sparrow.	Humphry Repton, Esq.
B b, 1.	Parts of Doorway II.		F. Mackenzie.	R. Roffe.	

* For print read prints, in p. 19, l. 18.

1

2

3

4

5

6

7

8

9

